

cinema canada

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Duddy Kravitz
Cannes '74
Filmwest
Independents
Wright Kohanyi Kreps
Sunday in the Country
A screenwriter's saga

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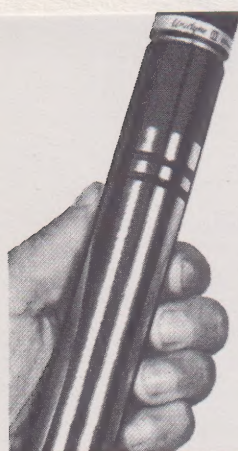


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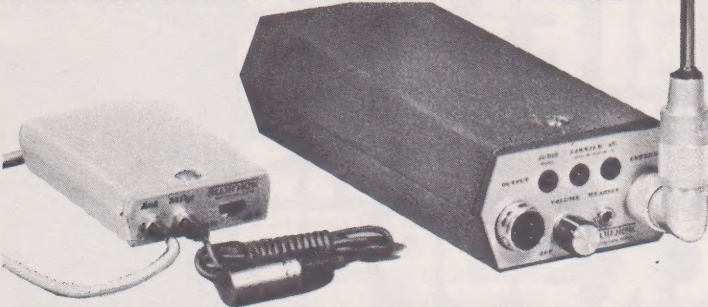


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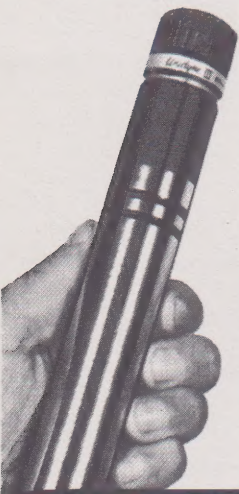
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- Internal mike level adjust
- Crystal controlled

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editorial:

"Every government is run by liars and nothing they say should be believed." That dictum was coined by a beautiful little man with thick glasses, who has spent the better part of his very productive life pouring over government documents and managing to beat the politicians at their own game. I. F. Stone's proven theory was that the way to find out what the government is really up to is to read carefully every word uttered by those in power, since eventually they'll reveal the truth, no matter how unwittingly. His base of operations was Washington and Watergate has certainly given immeasurable credence to what this man has been saying and writing through the years.

Arcand's Réjeanne Padovani has demolished any reasons we might have to be smug about all this, and Jerry Bruck's sensitive portrait of that physically small but morally gigantic man, I.F. Stone's *Weekly*, is as relevant for Canadians as for those in Nixon's America.

Bruck is a Montrealer whose previous work includes a poignant capturing of the spirit of a small neighbourhood cigar store in that city, just before the bulldozers moved in to tear down the whole block. He's been distributing I. F. Stone in the States by himself and has managed to gross over \$150,000 in U.S. theatres with it, more than five times the film's production cost. Awards have been heaped upon it, including the prestigious Grierson and Emily prizes at the American Film Festival. Jerry Bruck just returned from Cannes, where the subject of the film, "Izzy" Stone, received a well-earned standing ovation after the screening.

In spite of widespread critical acclaim, Bruck is having some problems showing the film to Canadians. Certain bureaucrats in charge of granting certifications in this country are apparently dragging their feet on I. F. Stone's *Weekly*, either questioning its 'Canadian content' or claiming that the film might be construed as 'offensive' to a friendly nation, i.e. the United States. As a result, Bruck might have to pay duty to bring the film into Canada and a CBC showing is being jeopardized.

The question of an unfettered free press is universal as is Izzy's personal philosophy of individual awareness and enlightened discussion of public issues. This film must be shown throughout this country, as well as allowed free circulation in educational markets throughout the world.

Bruck sees the hurdles as not insurmountable, but I. F. Stone's *Weekly* isn't alone in being kept from the public merely because of some petty misgivings in the ranks of public service. This kind of covert censorship must be eliminated, along with our archaic provincial censor boards.

* * *

Thanks to an emergency grant from the Labatt Breweries and an advance from the Canada Council, Cinema Canada is here to stay. We're deeply grateful to all those who rushed to our aid.

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On the Cover: Zvee Scooler and Richard Dreyfuss in The Apprenticeship of Duddy Kravitz

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CANADIAN FILM NEWS

Some Major Developments

The major developments on the film scene at the moment are John Hirsch, CBC Drama Head, reaching out for the best talent available cross-country, Secretary of State Hugh Faulkner being almost ready to announce Phase II of the national film policy, the National Film Board making plans to truly regionalise its production facilities by expanding to Winnipeg and Toronto in the foreseeable future, a strong showing by Canada at Cannes and of course, **Duddy Kravitz** being picked up by Paramount for a July opening in the States.

The new film policy might not be announced until after the elections though, and the CFDC expected only three new project proposals to arrive by its June 10th meeting, along with seven re-submissions. The Global network is tottering on the edge of bankruptcy at press time, hoping to be salvaged from its \$20 million predicament (*Variety's* figure) by the good graces of its creditors and/or an angel of mercy with a fresh bundle. The CRTC has postponed its hearings on Canadian content in commercials until the Fall in order to give more time for lengthy briefs to be prepared by interested groups. Cinematographer Don Wilder CSC is drafting the one for the Council of Canadian Filmmakers, which along with ACTRA's and the Director's Guild is sure to ask for 100 per cent Canadian content, claiming any lower percentage would be hard to police.

CCFM Chairman and Directors Guild President Peter Pearson has proven to be a very active spokesman for our ailing production industry, along with CCFM Vice-Chairman Jack Gray, who's also representing ACTRA's point of view. The Council was going to organise the forum where Hugh Faulkner was to make his Phase II pronouncements, but Anne Dadson from the Minister's office could not confirm a pre-election policy statement at this writing. The Secretary of State's Advisory Committee made its recommendations to Faulkner late last year and Ms. Dadson didn't think it was unreasonable to wait for a public statement on the matter for over six months.

In the meantime, at least some people seem to be working, although more on television projects and low-budget endeavours than feature films. The Directors Guild reports that almost full employment has been achieved for

its membership (nearly 300). **Salty the Sea Lion**, a kid's series for television, is shooting in the Caribbean, along with **Swiss Family Robinson** from the same genre. **Police Surgeon** is resuming in Toronto, and the CBC has three series going at present to keep all those directors, AD's and PM's busy. Other than that — commercials, industrials and a few low-budget features.

The involvement of fresh talent with CBC programming is the most exciting news in the wake of the CRTC's tough and admirable directives to improve our public broadcasting system. Pierre Juneau might be catching a bit of flak for his outspoken decision on the CBC, but his judgement is vindicated by the roster of filmmakers being hired by the Drama Department: Don Shebib, Don Owen, Peter Carter, Allan King, Rene Bonniere, Eric Till, Ted Kotcheff, and John Wright are producing or directing series episodes or **Anthology** programs. Beverley Roberts is working with Till on four drama shows and Julius Kohanyi has replaced her as producer of the **Canadian Filmmakers Series**. Julian Roffman, Jim Innis, David Ruskin and Maxine Samuels are working with John Hirsch as well, and the list doesn't stop there. Jack Darcus, Judith Eglinton, Leonard Yakir, Sylvia Spring and Frank Vitale are the first young directors to be approached to take part in the new apprenticeship/observer programme, designed by Hirsch to develop this country's dramatic talent. Maureen O'Donnell has been hired as Drama's new publicist, in the wake of Columbia's pact with Astral which caused a lot of unemployment.

The CBC is also planning major co-productions both with private companies and the National Film Board. **Coup d'État**, **Ultimatum**, **A Lark in Clear Air** and now **Agency** might be done internally or with the private sector, whereas some NFB staff directors are being told to clear their scripts with John Hirsch before presenting them to the Board's own programming committees. The theme evenings planned jointly by the two government agencies have already been kicked off with the Arctic broadcast, and **Adieu Alouette** and **West** are soon to be followed by the **Coastal Regions**.

"It may be a decision made at headquarters to undertake this kind of activity but you have to have people in these regional positions who are sensitive to

the preoccupation of the people in the region." That's how Bob Verrall, head of English production for the National Film Board started explaining the Board's plan to open more regional production offices throughout Canada. "The basic objective is to reconnect the Board to the country which is vast and inhabited by people who are less inclined to move into population centres."

The program is well underway with production units actively filming in Vancouver and Halifax, and we've just received word that Jerry Krepakevich is editing a documentary in Winnipeg and getting settled there as the first staff member of the Prairies production office. Edmonton or Calgary, Québec City and Sudbury are possible locations for future NFB regional centres, all encompassing the surrounding "region" as their territory. The Vancouver office, for example, now covers the Yukon and Alberta, in addition to B.C. And as for the Far North, a workshop is being done in Cape Dorset and another is planned for Frobisher Bay.

But the major point in Verrall's announcement was the decision to open a Film Board production centre in Toronto possibly by 1975. Whereas before the prevalent thinking at the Board was that Toronto is a rich town with a multi-million dollar film industry (and therefore not in need of NFB involvement), after their Board of Governors meeting here in April — when they got to meet many local filmmakers — the powers that be changed their attitude. They would like to establish closer contacts with the people in Ontario who have been sending in many fine ideas to the Board but have only been voices on the telephone until now. "Does this mean that Don Shebib might be hired by this new Toronto office to shoot a documentary on Cabbagetown?" I asked Verrall. "Why not?" he replied, and went on to explain how these offices would work very closely with the Challenge for Change programme, concentrating almost entirely on social documentaries and similar genres.

Community access to the media is the main object, and the Board also hopes to be a centre of non-NFB activities in these regions by assisting local groups to express themselves through audio-visual means. "It doesn't matter if it's VTR, super 8 or 16mm," continued the Head of English Production. "We're

convinced, by the way, that VTR and Super 8 is the exciting technology for regional activity." The concepts formulated at the Fogo Island conferences of 1968 and 1972 seem to have captured the imagination of enough people in power that many of them are now being actually implemented cross country. The Film Board's present five-year plan incorporates a great deal of the Fogo Process and Philosophy, but a fuller discussion of these matters must wait until the next issue of Cinema Canada.

The Ted Kotcheff/Mordecai Richler/John Kemeny collaboration, *The Apprenticeship of Duddy Kravitz* shall henceforth go down in Canadian film history as the first completely indigenous theatrical feature to be purchased by a major U.S. distributor. Paramount has committed a reported \$750,000 as an advance on rentals and for a big promotional campaign, and plans to open the film in New York and Los Angeles in July. In spite of the Cannes rejection fiasco, which elicited no mild words from director Kotcheff and star Lanctôt at a luncheon a week prior to the festival (they both characterised official Canadian reaction to the affair as "spineless" and "gutless") *Duddy* seems to have a lucky star, and it's not just Richard Dreyfuss either. Canada-wide tallies are approaching \$500,000 as it opens in more and more theatres cross country. Could be the real big winner we were all waiting for. Cannes did fine by Canada this year nevertheless, as Marc Gervais' detailed account reveals further back in these pages.

Productions: recent/current/imminent

The Canadian Film Development Corporation had a meeting on June 10th, at which ten submissions came under discussion. Only three of them were new projects, however, the other seven re-submissions. No big budget productions are on the horizon, according to Ted Rouse, the CFDC's Toronto representative. The reason for this was delved into at the recent Parliamentary hearings into the activities of the Corporation (see Kirwan Cox' analysis and letters by Michael Spencer and Peter Pearson concerning the situation further back in this issue), where the two chief officers were questioned at length and with a sense of urgency not only by the members of the Standing Committee on Broadcasting, Films and Assistance to the Arts, but also by CCFM President Pearson. The CFDC was instructed to sit down with the CCFM and try to work out some common solutions to the obviously common problems.

Certain segments of the private sector, however, seem to be bypassing the CFDC, having become fed up with either the strong Canadian content stipulations, scathing comments from 'anonymous' script readers, or just corporate procrastination. Gerald Pratley raised some excellent questions in the Cannes festival issue of *Variety*: "the qualifications (if any) of the largely unknown names who sit in judgment of the screenplays submitted to the CFDC are being questioned more than ever be-

fore. As a result of the many rejections hardly any films are being made in Montreal or Toronto or Vancouver. . . . Yet, as no one other than the CFDC is seeing the screenplays, is it possible that most of them are of doubtful quality? And what are the qualities that make good films? Is a good film a bad picture that makes money or a sensitive, recognizably Canadian subject, that might not do as well at the box office? Is it that more and more producers, running scared, with no faith in Canadian writers, actors and directors, are trying to pressure the CFDC into putting up money for films which are pale imitations of America's best, with largely second rate American casts and crews? . . ."

"It is no secret," continued Pratley's insightful article, "that one film which everyone thought would be essentially Canadian and successful, *The Apprenticeship of Duddy Kravitz* (the official Canadian entry rejected by Cannes) contains so many American players, that most Canadian actors feel betrayed and rejected. It is likely that it will be financially successful, but at what cost to Canadian confidence?" At what cost, indeed. On film financing, the head of the Ontario Film Institute and Theatre, and the moving force behind the Stratford International Film Festival and many other wonderful projects through the years, had this to say: "No one is really qualified to talk about film financing, because — as in all countries — most producers seldom really tell the truth about grosses for very obvious reasons (we would add distributors and exhibitors to that) and it takes so long to get the returns that the final costs may not be computed for several years. But one thing is very obvious: the non-creative middle men get theirs some way or the other, while the creative people are left with little or nothing." (our emphasis for the simple reason that eloquent truths are hard to come by and are easily overlooked).

It's easy enough to paint Messrs. Gélinas and Spencer as the arch villains in our present feature production lag, but very few seem to notice that many in the private sector are motivated by nothing but pure greed and sometimes even resort to playing musical countries to keep up with the changing opportunities for windfall profits. Remember Hillard Elkins and how his company was going to do so much good for Canadian

Bob Verrall, Head of English Production at the Film Board

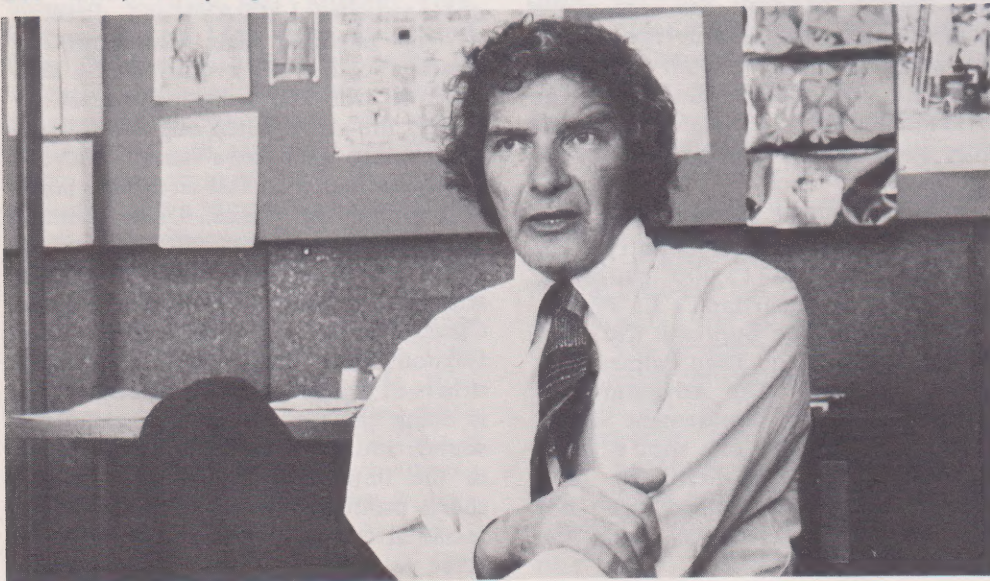


Photo: Baltazar

production? Well, he has pulled out of Toronto in the wake of the Life Investors/Film House fiasco, and will shoot **One Hundred Dollar Misunderstanding** in Los Angeles. Perhaps through no fault of his own, but his U.K. and U.S. operations seem to be flourishing, and don't be surprised to read that he's surfaced in yet another country filled with big plans that raise false hopes. Or what about Bassett's Louis Riel project with Richard Harris? Too busy with sports, I guess. It's a cold, cruel, capitalist world out there, and that's a hard one to forget. Ask Bob Crone.

August Films and Vision IV have wrapped **Black Christmas**, a thriller produced and directed at several Toronto locations by Bob Clark, in association with Dick Shouten and Gerry Arbeid. An ailing Edmond O'Brien was replaced by John Saxon as the male lead, opposite Olivia Hussey, Margot Kidder, Keir Dullea, Andrea Martin, Lynne Griffin, Michael Rapport and Doug McGrath. Iain Ewing was assistant to the producer, Dave Robertson was production manager, Tony Thatcher, John Eckert and Don Brough were assistant directors, Gary Goch yet another associate producer, Karen Bromley art director, Karen Hazzard did the casting and Reginald Morris CSC was director of photography, assisted by Bert Dunk, Peter Luxford and David Petty. This \$600,000 feature is the only major to come out of English Canada's private sector so far this year.

Denys Arcand's *Gina*, shot recently in Québec for half that amount, is its only French-Canadian counterpart. "An intricate plot with two different story-lines" is how Pierre Latour described this film in our last issue. One is about a crew filming a political documentary on textile workers, the other is about a stripper who performs in a local bar. The crew is staying at the hotel where the stripper is performing, so the plot thickens. Arcand's *On est au coton*, an actual documentary on textile workers, was banned by the Film Board and is yet to be released, although pirated video versions are circulating widely in Québec. *Gina* is obviously autobiographical and should be an exciting film from the director of the highly acclaimed *Réjeanne Padovani* and *La Maudite Gallette*. *Gina* stars the beautiful Céline Lomez, with André Gagnon and Carol Faucher portraying the camera and soundman in the film within a film. Alain Dostie was director of photography and Serge Beauchemin did the sound on the actual picture, produced jointly by Carle-Lamy and Société Nouvelle de Cinematographie, with Pierre Lamy as executive producer.

Features are also made in the public



Shooting *Why Rock The Boat* on the NFB sound stage

sector, and even though **Coup d'État** has been postponed by its producers, CBC Public Affairs and Quadrant, the National Film Board did in fact finish shooting William Weintraub's *Why Rock The Boat?*, with John Howe directing. Weintraub wrote the screenplay and produced the 35mm theatrical film based on his funny best seller of the early sixties. The story takes place in the wonderful world of Montreal newspapermen of the forties, based on the author's first hand knowledge of that milieu. Stu Gillard stars as a bumbling cub reporter fresh out of college and Henry Beckman plays his nemesis, the editor with a lion's roar. Beautiful Toronto model and actress Tiiu Leek portrays the romantic interest, and Ken James is the photographer who tries to guide Gillard along the right path. Savas Kalogeras was director of photography, James de B. Domville was the executive and Malca Gillson the associate producer. Director Howe, who's also a talented composer, wrote the musical score in the style of the big band era. Earl Preston designed the sets which included scores of antique typewriters and desks for the city room sequences. Philippa Wingfield designed the authentic-looking fortyish costumes. More about *Why Rock The Boat?* in our next issue.

Five low-budget features were shot recently throughout the country, four of them CFDC \$115,000 budgeters. They are Alain Chartrand's *La Piastre*, Peter Bryant's *The Supreme Kid, Me?* by Martin Kinch and John Palmer, plus Patrick Loubert's *The Adventures of Johnny Canuck* (or *Amusement Season* in Red, or ...). The one shot without Corporation funds is *Franz* by John Sweeney and Paul Aspland, who not only wrote the screenplay from the Buchner play "Woyzeck", but also

directed and starred in the 19th century costume drama. The CFDC informed them that it couldn't be done, according to *That's Showbusiness*, but by that time they had 26,000 feet of film in the can. It seems that pair met at University of Windsor (class of '72) where they studied theatre, but chose instead to start a film company, House of Canterbury Productions in Toronto, and this is their first project. They sent out word prior to filming that they had no money but were willing to provide a good vehicle for display of thespian talent and over 300 people applied to work for deferred payment, against a percentage of eventual profits. This proves that people are willing to work if enough energies are generated, even without CFDC financing. Hope to see this film finished and many others started by true local initiative. In addition to Aspland and Sweeney, *Franz* stars Graham Harley, Eileen Thallenberg, Tom Crothers and Judith Levine.

Produced by Marc Daigle for l'Association coopérative des productions audio-visuelles (ACPAV) and directed by the talented Alain Chartrand, *La Piastre* recounts the evolution of a suburbanite who starts seriously questioning his life style. When one is 38, has a good salary, a house, a family, it's very heart-rending to go full circle and begin questioning the basics. Diane Cailhier co-authored the script with Chartrand, and actual production began May 22nd with Pierre Theriault, Michèle Magny, Claude Gauthier, Rachel Cailhier, J. Léo Gagnon, Paule Baillargeon, plus many others in the cast. François Beauchemin is doing camera, Claude Beaupré the sound, and *La Piastre* is only the latest in the impressive list of features and shorts produced by the 32 member professional cooperative since its inception three years ago.

David Tompkins, producer of **The Supreme Kid**, flew into town for a day and informed us that they wrapped shooting June 4th, after an exhausting four weeks on location in the lower mainland of B.C. Peter Bryant wrote the script and directed this action picture, starring Frank Moore, Jim Henshaw and Don Granberry (of **Rocco Brothers** fame). Helen Shaver was the female lead and she also doubled as make-up artist. A total of 80 people were in the cast, including local extras, and 35 prop vehicles were used along with 7 production cars that moved everyone around, without a single accident (except in the film). Some crew and cast agreed to deferred salaries so the film was completed within the \$115,000 budget, only 60 per cent of that in cash. A deal with Canada Manpower for apprenticeship training almost materialized, but union unresponsiveness caused it to be scrapped. Picture used the new Kodak neg stock for theatrical blow-up: Tony Westman and Ron Orioux were on the Eclairs, with Pat Robertson filling AD chores and Peter Rowe managing the production. Shoot was plagued by rain, unusual for B.C. in May. Sally Paterson, also continuity person on the crew, is cutting the film with the gifted Peter Bryant, and they're aiming for an October release.

Producer Peter O'Brien sounded very proud on the telephone as he informed us that the film **Me?** came in on time (5 weeks) and under budget (\$115,000). Based on a play by Martin Kinch originally staged by John Palmer at the Toronto Free Theatre (not Factory Lab as we were wrongly informed) the screenplay was written by Barry Pearson in keeping with Kinch's initial draft. Palmer directed the screen version as well and most of the theatre cast wound up re-creating their roles: Stephen Markle, Chapelle Jaffe, Brenda Donohue and William Webster star. Produced at a Toronto location by Muddy York Motion Pictures Ltd., Chris Dalton and Peter O'Brien, with Stephen Stohn as executive producer. The story concerns a young writer who has a wife and a girlfriend, as well as a male best friend who's trying to make him. "A triangle extended into a square," is how O'Brien put it with a chuckle. He's pleased with the results of the efforts of Nicholas Evdemon on camera, Doug Ganton on sound, production manager Sam Jephcott, and design consultant Tony Hall, as well as the rest of the crew. Noel Elson is doing the music, O'Brien assisted director Palmer, Honor Griffith is editing, and Chris Dalton is supervising post-production. A fall release is planned for the 16mm feature and a theatrical blow-up is a distinct pos-

sibility. Muddy York is planning more features, but not until the very end of this year.

The wrap party for **The Adventures of Johnny Canuck** will probably go down in history, yet this Filmarts production was completed on schedule under the expert guidance of Don Haig, producer, Deanne Judson, associate producer, and Patrick Loubert's direction. The shoot was adventuresome and featured Tim Henry parading through the main street of St. Thomas, Ontario in drag. Henry replaced Pascal, who was originally cast in that part. Jackie Burroughs and Bob Warner had starring roles, supported by Bob Silverman, Les Barker, et. al. Michael Hirsch assisted director Loubert. Among the crew were Henri Fiks on camera, Aerlyn Weissman on sound and Jock Brandis (we should all learn that he spells his name without an "e") doing the lighting. (In addition to the outrageous list of projects recently announced by Mr. Brandis, **Werewolf Cabbies** is now on his agenda.)

In other feature developments, Trevor Wallace of Vancouver is reportedly producing a two million dollar picture based on Eric Ambler's **Journey Into Fear**, the bulk of it to be shot in B.C., but also in Turkey, then Athens and Genoa. Jack Ammon, writing in *Variety*, praises Wallace's track record and presents the producer's formula for success as 1./ first-class commercial script, 2./ first-class players (**Fear** has seven imported leads), 3./ the best director budget allows (not named for **Journey** yet, but Wallace used an American on both of his previous 'Canadian' productions, **Christina** and **Groundstar Conspiracy**), 4./ reasonable and easily accessible locations, 5./ wide distribution, which is sure to come if right commercial ingredients are mixed, says Wallace.

According to other sources, the outspoken producer would rather forego CFDC assistance than cater to the Canadian content stipulations attached to it.

Artist/director Michael Snow good-humouredly complains that whenever analysis is made of Canadian features, his **La Région Centrale** is usually left out. Snow is finishing his second feature length film in Toronto, and not only is the title long (**Rameau's Nephew** by Diderot (**Thanx to Dennis Young**) by Wilma Schoen) but the running time will probably end up being around four hours. The woman's name at the end is intentionally misleading; Michael hopes that this way the film can enter all those 'women-only' festivals and gain additional exposure. We're all looking forward to the premiere, which should be sometime during the summer. Many people from all walks of life appear, but

notably members of the Toronto and New York art communities. Snow is internationally recognized and studied, yet comparatively few in Canada are familiar with his work. Coming soon at a theatre near you, but until then you might have to make the pilgrimage to an art gallery or cinemathèque.

Additional Canadian features to be produced this year include Murray Markowitz' **The Steven Truscott Story**, Ben Caza and Brian Demude's **The Fury Plot**, Hughes Tremblay's **Jos Carbonne**, Les Beaux Dimanches from Mutual Films, Joyce Wieland's **The Far Shore**, Bill Boyle's **Lady of the Meadow**, and George Kaczender's **Micro Blues**. Also, a new Anglo-Canadian production concern called Panorama Productions has just opened a Vancouver office headed by Donald J. Croker, a West Coast cameraman and assistant director. They've announced four or five features for release by the end of 1975, one of which, entitled **Seven Against the West** is to be produced this summer in B.C. Company claims to have \$5 million from Canadian sources and the same amount from British investors, with each of their pictures budgeted around \$2 million. According to Pratley writing in *Variety*, the presence of Michael Relph (respected U.K. producer and president of the British Producers Association) at the head of the outfit adds a certain amount of legitimacy to the endeavour, which was announced with some hoopla at Cannes.

Harold Greenberg, the head of Canada's largest consortium of production, distribution and lab interests, Astral-Bellevue-Pathé, has announced plans for five new films, three of them to be done this year. All are slated for Canada, some might have CFDC assistance, others will be completely independent. **The Devil's Rain**, to be produced by Sandy Howard and Terry Morris and starring another American, Joe Don Baker (**Walking Tall**) will be shot in British Columbia, but its \$1 million budget is coming from the U.S. **The Last Castle** seems set for Nova Scotia, with Don Taylor (American) directing, Sandy Howard and Claude Héroux (Cinévidéo head) producing, and Richard Harris to star in this \$750,000 production. Greenberg mentioned three other possible titles: **Embryo**, to be produced in conjunction with Columbia; **Magna One** ("an underwater **Shane**") also to be co-produced with a major; and **The Food of the Gods**, H.G. Wells' last book, which is planned for production in Toronto, but nothing is definite yet. The CFDC has not yet been formally approached to fund any of Greenberg's projects, and **Rrrromppp**, a previously announced

musical, was not mentioned this time.

Karen Hazzard is presently casting **The Steven Truscott Story**, being produced out of Guelph, Ontario by Jim Lewis and Murray Markowitz, to be directed by the latter. Jean Michelson might have a lead role and Richard Leiterman is to be cameraman on this low-budget production, focussing on the well-known sexual murder case of the late fifties. Script is a fictionalized version based on the actual trial transcript, and is sympathetic to the accused. Producers aren't averse to capitalizing on popular interest in the case, about which there is still considerable speculation. CFDC involvement might be hampered by legal complications surrounding the project, but Markowitz is willing to go ahead with the private capital he managed to raise. Steven Baker is to be assistant director. July 2nd is the tentative starting date.

July should also see the start of principal photography on **The Fury Plot**, being produced by Ryersonian Ben Caza at a location in Toronto. Brian Demude is directing, John Eckert is assisting him and managing the production, and Jim Kelly, also from Ryerson is to be director of photography. This murder mystery is a CFDC financed low-budget film, with a story tailored to suit commercial considerations, judging from the plot synopsis. Casting and crew selection are taking place as we go to press, therefore no further details are available.

Jos Carbonne, a low-budget project submitted by Hughes Tremblay, has been approved by the CFDC but it won't be shot until late fall due to negotiations with author Jacques Benoit. ACPAV to produce. **Les Beaux Dimanches**, a major budget feature based on the popular Quebec television series, will be produced with CFDC funds and private capital by Mutual Films of Montreal, probably in September.

Artist/director Joyce Wieland's **The Far Shore** has now upped budget hopes to \$300,000 from half that amount, and "Only God Knows" producer Larry Dane is handling the project in association with Judy Steed. It still remains to be seen what the CFDC's reaction will be to the increased capital requirements. A period drama based on the circumstances surrounding the mysterious death of artist Tom Thompson in 1919, **The Far Shore** will see Stu Gillard as Thompson, one of the Group of Seven famous Canadian artists. An end of summer shoot is planned, provided all goes well. Richard Leiterman is very interested in doing the cinematography.

Lady of the Meadow might be filmed in Saskatchewan in September and local

financing is being sought. It's a story about the effect of progress on a young girl growing up in the northern part of that province. Cary Devlin returns home — after year of being away — and finds every tangible metaphor of her past changed or disappeared. Lynne Griffin and Trudy Young to star and Graham Parker to direct. Bill Boyle, newly named co-ordinator of the Toronto Filmmakers Co-op, is guiding the production toward realisation.

George Kaczender reports from Montreal that he has most of the \$500,000 budget raised for **Micro Blues**, which will probably end up being a co-production with a U.S. major. Although he has done some casting already, he's planning to audition more people and cannot yet reveal any names. Neither is the crew finalised, since Mike Lente, originally set to do the cinematography, is tied up shooting a television series in the Caribbean. **Micro Blues** is scheduled for fall production.

Another Québec feature (\$180,000 budget) we just found out about as we prepare this copy in a last flurry of feverish activity, is Jean-Guy Noël's **Ti-Cul Tougas**, to be produced by an independent group in co-operation with ACPAV. Noël made the excellent black humour piece **Tu Brûles, Tu Brûles**, about the firechief of a small Québec town and all its very contemporary inhabitants. **Tougas** is about two young québécois and the story takes place on an island off the Québec coast between Gaspé and P.E.I. Naturally, both films are about the québécois reality as much as anything else. The new one will also be produced with CFDC assistance.

Also due to be made this year (perhaps) are Don Owen's **Rosedale Lady**, even though he is kept pretty busy these days directing for the CBC. Other tentative projects from him are a film on his Zen guru to be shot in Boulder, Colorado this summer, as well as three anthology shows for the CBC in the proposal stage: a British, an American and a French short novel. Latter is **Mount Analog**, about an ideal group assembled to scale a mythical mountain. Iain Ewing, whose **Diary of a Sinner**, directed by Ed Hunt and shot by Jack Brandis, just opened in Toronto, is also to make a film about his guru, as well as another film about his father, with whom he has reconciled differences since Kill. Dennis Zahoruk is putting the finishing touches on two films, **The Shakespeare Murders** and **The Last Freak in the World**. Miroslav Kwinchek of Vancouver is completing **Roofman**, a short documenting the predicament of a disaffected West Coast intellectual. His Kwinchek Productions is to produce films on V.D. for the B.C. Board of

Health, a travelogue on Vancouver, and a dramatic series dealing with the problems experienced by an Eastern European family while immigrating and settling in Canada. Several films on Toronto's Yonge Street Mall are planned, including one by Phil McPhedran and another by the newly formed Louise Wainwright Productions, which will be a 12-minute theatrical short and a 26-minute TV show, both directed by Peter Thompson, produced by Lyn Green, and shot by David Ostriker. Eugene Buia is completing a fascinating documentary on gypsies in Canada, and Gaston Collin of Montreal is planning an excursion into the James Bay area with a film crew, a journey of several hundred miles down a wild river.

He's had extensive navigating and filming experience: for six months he and a hardy crew sailed three balsa wood rafts from Ecuador to Australia, a distance of 9,000 miles on rough waters, and they filmed the entire experience. Due to be released later this year as a theatrical feature, **The Voyage of Balsa III** is sure to be a breathtaking record of an expedition of epic proportions. Recently in a Montreal restaurant, Collin held five listeners spellbound for six hours with his true stories of human courage and endurance, being only 3' above water at all times, catching fish with bare hands in the middle of the ocean, being washed overboard himself, losing sight of the other rafts for as long as nine weeks, going without provisions for months, etc. Robert Amram of Hollywood produced the trip and the film, and on the coast of Australia where they managed to land without losing a single soul, a museum now stands housing the historic vessels. Gaston and two other cameramen exposed 130 hours of film, running out weeks before reaching the Aussie shore, but their arrival was duly recorded from land. Hobel-Leiterman Productions of Toronto is presently filming a similar voyage from Hong Kong to Mexico in a Chinese junk, built especially for the trip. Even though they advertised for a cameraman in Canada, a man from New York was chosen. The junk left Hong Kong harbour a month ago, and a feature film and/or a television programme will probably result.

Festivals, awards, honours and filmpeople

From now on it's Dr. Michael Snow and Dr. Norman Jewison. Yes, the inevitable kudo has befallen them both, from Brock and Western respectively. Jewison is doctor of laws, Michael Snow didn't say. "For distinguished contribution to communication arts," is how the cita-

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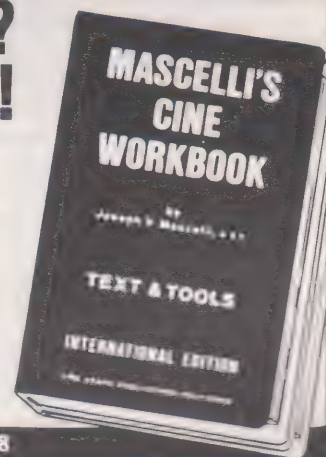
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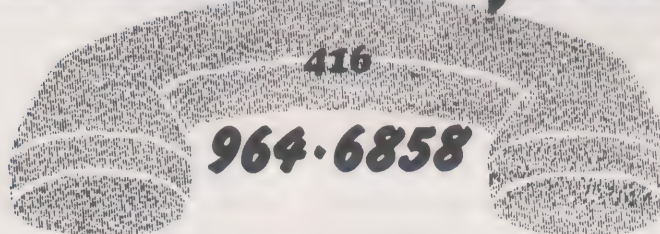
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tion read on the University of Miami's tribute to the National Film Board. Veteran producer Tom Daly accepted. The NFB has also taken the special jury prize at Cannes for "La Faim/Hunger" by Peter Foldes, which was voted best short film. Artist is Hungarian from Paris, who spent some time at the animation department of the Film Board working with computer animation, according to Rene Jodoin, head of French animation. Film Board has won Cannes prizes before, with Bretislav Pojar's *Balablok*, Laurent Coderre's *Zikkaron*, and Norman McLaren's *Blinkity Blank*. *La Faim* presents a stark picture of affluent over indulgence in a world where many people starve, or more literally, a computer-animated figure who eats himself to his death, which is hastened somewhat by the arrival of the hungry hordes. A work of deeply felt urgency and ingenious in its ability to stir our innermost terrors about the future. Not recommended close to a large meal.

Oberhausen also singled out two recent Film Board productions: two prizes went to *The Other Side of the Ledger: An Indian View of the Hudson's Bay Company*, by Martin Defalco and Willie Dunn, and Paul Bochner's *Icarus* got near enough to the top — third prize in animation — to soften its mythical wings. *Ledger* is a most honest look at this country's history and present condition as reflected in the exploitation of our native peoples. More about this film in our next issue. It should be on the curriculum of every school in the land, and the general public should be exposed to it via the CBC as soon as possible. An excellent film by the remarkable Defalco and the talented Dunn, both of whom have worked on *Cold Journey*, a feature about the misfortunes of an Indian boy due out later this year.

Donald Winkler's *In Praise of Hands*, also a Film Board production, received its world premiere at the First World Crafts Exhibition held for five days starting June 10th at the Ontario Science Centre. The film shows dignity of human creativeness and the excellence of craftsmen from all parts of the world. The NFB camera crew (Don Winkler on camera, Claude Hazanavicius, sound, Maurice De Ernsted, unit manager) travelled more than 30,000 miles and shot in over 50 locations, such as Canada, Mexico, Finland, Poland, Nigeria, India and Japan. Without commentary and enhanced with a soundtrack of native dialogue and music, the film was intended by Winkler "to get as close as possible to the experience of craft-making and show from a humanistic point of view how craftmaking universalizes all cultures." Colin Low was

executive producer for Tom Daly and Albert Kish edited the immense amount of footage.

Chris Wilson of St. Lawrence College in Cornwall, Ontario sent us an "alternative to a mindless summer" as their *Bergman Immersion 1974* programme is described. "The concept stems from the expressed desires of many film enthusiasts to see as many of these films consecutively as the psyche can endure . . . it is also a belief that many people like to keep their intellects active during the summer, especially those spending it at home after a stint at University. At least twenty six films by the renowned Swedish film director (those currently available in Canada) will be shown in the order in which they were made." For regular academic credit, or to receive a special "Mind Survival Certificate" attesting that anyone who sat through all the films appears to remain in fit health and still has a sane mind. Cheap hostel or residence and meal arrangements for weekend sessioners: five nights a week July 31 — August 29, plus four weekend sessions on August 3, 10, 17 and 24. How did that telegram from Linda Lovelace in Cannes to Ingmar Bergman in Sweden go? "My Virgin Spring awaits your Wild Strawberries?" Put a seventh seal on that joke and silence that woman. Or send her to Cornwall.

The Canadian Film Institute 1973 Poster Exhibit will also be at St. Lawrence College. The CFI continues its excellent showings at the National Film Theatre in Ottawa. Alex Grant, Exhibitions Co-ordinator, brought over a comprehensive look at recent Hungarian cinema in early spring. This year the Canadian Film Archives received 110 feature films and 579 short films, "the majority of which were deposited for conservation by Canadian filmmakers, producers and distributors." (Probably not the majority of the features, but the shorts.) The Institute also publishes an impressive array of reference books and studies on Canadian and international film history. These include *Paul Almond* by Janet Edsworth, *Joyce Wieland*, *Don Owen* and *Canadian Women Filmmakers: An Interim Filmography*, all three by Alison Reid, *Canadian Feature Films, Parts I and II* by Peter Morris, which covers *all* (except for film politics) between the years 1913-1969, *The National Film Board of Canada: The War Years*, also by Morris, and *Allan King. An Interview with Bruce Martin and a Filmography*, revised in 1971 by Alison Reid. Plus *Film Canadiana*, a generally useful reference tool to all available domestic titles, where to get them, plus a mountain of other data such as bibliographies, associations, statistics,

Canadian participation in festivals, awards, and company addresses, all under one cover. The monumental task was accomplished by Louis Valenzuela, Piers Handling and Maynard Collins. Gordon F. Noble is executive director of the CFI and any further information on the above may be gained by writing the *Canadian Film Institute, 1762 Carling, Ottawa K2A 2H7*.

Film archivists from some forty countries arrived in Ottawa on May 19th for the 30th Congress of the International Federation of Film Archives. The opening ceremonies included the premiere of *Dreamland*, developed and produced by Kirwan Cox (assisted by the CFI's Peter Morris and the NFB) and directed by Don Brittain. This film is a visual history of Canadian films, between 1913 and '39, those wonderful years when the American monopolies gobbled up everything independent in sight. The narration hits hard on a political level. The CBC will show *Dreamland* in a ninety-minute spot sometime in the fall. All interested in our survival are urged to keep an eye out for it. The Congress of Film Archivists was organized by the CFI jointly with the Cinematheque québécoise, and it was supported by a grant from the Film Division of Secretary of State. The main sessions were held in Ottawa in the Government Conference Centre, but the delegates also met in Montreal and visited the National Film Board. In addition to usual Federation business, two special symposia focussed on recently developed techniques of film presentation and the methodology of film history. The Fédération Internationale des Archives du Film (FIAF) publishes an annual International Index to Film Periodicals, available in easy to handle file-card form to interested institutions for \$325 per year. Cinema Canada is one of the 68 titles indexed regularly along with *Sight and Sound*, *Cahiers du Cinéma*, etc. Available from FIAF Secretariat, 74 Galerie Ravenstein, 1000 Bruxelles, Belgique.

The last weekend in April a score of Québec films were shown in Tours, France under the auspices of the Centre Socio-éducatif du Beffroi, la Fédération Française des Ciné-Clubs, and the Conseil québécois pour la diffusion du cinéma. Works of Jaques Leduc, Gilles Groulx, Jean-Claude Labrecque, Claude Jutra and Denys Arcand were shown. During the month of May, the first international festival of sociological films was held at Nancy, also in France. The Conseil québécois . . . participated with the following films: *La Richesse des Autres*, *Chez nous, c'est chez nous*, *Le Mépris N'aura Qu'un Temps*, *On a raison de se revolter*, and *Quatre Jeunes*

et **Trois Boss**. More information on the above and Québec cinema in general can be had from the *Conseil* at 3466, rue St-Denis, Montréal-130, Québec, (514) 842-5079. Knowledge of French helps. But if your group would like to see some Québec films or you would like to have in depth profiles on the leading Québec filmmakers in their native tongue, use the above address. Or write the *Cinémathèque québécoise* at 360, rue McGill, Montréal, Québec.

The Annual General Meeting of the Canadian Federation of Film Societies (CFFS) took place on Victoria Day weekend, hosted by the McGill University Film Society on the downtown Montreal campus. A vast number of films were shown, including two Canadian 'premieres', I.F. Stone's *Weekly* and *Montreal Main*, excellent films by Jerry Bruck and Frank Vitale, respectively. The latter was amply covered in our last issue, and the Bruck film, which created a lot of excitement not only at the CFFS meeting but also at the Cannes festival and other forums, will hopefully be covered in subsequent ones. Other films shown included Chabrol's *Nada*, Pearson's *Paperback Hero*, Arcand's *Réjeanne Padovani*, Costa-Gavras' eye-opening and terrifyingly real *State of Siege*, Darryl Duke's *Payday*, Carle's *Le Viol d'une Jeune Fille Deuce*, Shebib's *Between Friends*, and one of the most beautiful films of all time, Pierre Etaix' *Yo Yo* (Shot in 1965 by cinematographer Jean Boffety, who also did Almond's *Journey!*), which stars its director as a gentle yet tragic clown, and is "a tribute to the history of film and the men who made it. It's the best film ever made," to quote from the CFFS booklet. Astral distributes it in Canada.

Martyn Burke's *Carnivals* (see *Cinema Canada*, No. 5) was also shown, as well as a magnificent piece of direct cinema graced by its director's gentle style, Martin Lavut's *Without A Hobby It's No Life*. Shot originally for the CBC and shown on the network early this year, Lavut's film allows Canadians from different walks of life to talk about themselves and their hobbies, some of which are very unusual, but all of them are warm and human. (Available through Linda Beath at *New Cinema Enterprises*, 35 Britain Street, Toronto.) The Canadian Filmmakers Distribution Centre (*Frederik Manter*, at 406 Jarvis, Toronto) participated in the CFFS meeting with seven excellent short films: Veronica Soul's well-received *How the Hell Are You?*, John Straiton's beautiful *Eurynome* and funny *Animals in Motion*, Kim Ondaatje's lyrically haunting *Factories*, Sandy Wilson's sharp *Bridal Shower*,

David Rimmer's conceptual *Real Italian Pizza*, and Boon Collins' memorable *Kettle of Fish*, which along with Murray Battle's *Reunion* and Judith Eglinton's *Masks*, is probably the top dramatic effort by a short-film-maker in English Canada recently. We haven't seen all the contenders yet, however.

The Canadian Federation of Film Societies and the hosting McGill Film Society are to be commended for the excellent programme, and those of us who couldn't be there can only drool in retrospect at having missed so many fine films. We're looking to correct our omission next year!

The Independent Filmmakers' Cooperative of Montreal had been invited to represent Canada in the First International Festival of Cinema in Angoulême, France during May. Filmmakers from Charlottetown, Edmonton, Montreal, Toronto and Vancouver had works shown, among them Vincent Grenier's *L'oreille*, Robert Conway's *Skin Deep*, Mike Collier's *Water Colours*, Jorge Guerra's *Billet de Retour*, Lois Siegel's *Paralysis*, Jean Jetté's *Le Vide*, Rick Hancox' *Tall Dark Stranger*, Morley Markson's *Zero the Fool* and *Breathing Together*, Bob Cowan's *10 Women 10*, Jean Gagné's *La Tête au Neutre* and Arthur Lamothe's *Le Mépris N'aura Qu'un Temps*. Following the presentations in France, the programme is being shown in Amsterdam and six other cities in Holland in tour organised by the Netherlands Film Museum. Part of it was also screened in Madrid and in Barcelona as a segment of a panorama of Canadian cinema which was presented by the National Spanish Cinematheque. Under the sponsorship of our Department of External Affairs, the Cooperative has held similar retrospectives in many European centres. (Contact: Dimitri Epides, *Coopérative des Cinéastes Indépendants*, 2026 Ontario E. Montreal).

Don Shebib's *Between Friends* and Denys Arcand's *Réjeanne Padovani* were invited to represent Canada at the Sydney and Melbourne Film Festivals held in Australia during the first two weeks of June. Shebib is attending as a guest of the organisers (also thanks to some Canada Council assistance), and we presume Arcand also made the trip, although he might be too busy finishing *Gina*. Producer Chalmers Adams claims *Between Friends* to be the most feted of our films, having represented Canada at 9 major international festivals in the past year. He's still working on international distribution deals for what is surely among the best films ever made in Canada. Let's hope that Australia buys the Shebib film as India bought Arcand's recently, along with *Face-Off*,

Keep It in the Family and *The Rainbow Boys*. It's not the money, really (less than \$8,000 per film according to the deal Michael Spencer finalised with India) but the international exposure that counts.

And what better way to end a column on awards, rewards, festivals and kudos than to quote some tributes received by Crawley Films President F. R. Crawley on the occasion of his company's 35th birthday:



"Your works throughout the years have been met with spectacular successes and all our lives have been enriched by your imaginative and energetic endeavors."

—Pierre Elliot Trudeau

"Because of Budge's pioneer work, the way is easier today for many in film."

—Robert Stanfield

"No one can fail to value your immense contribution to the building of a Canadian film industry."

—David Lewis

"Dear Budge —

How can somebody look as young as you do and have been in the film biz for 35 years!

You will remember a time during the summer of 1941 when you, Judy and I (me, strictly a novice) poured over a hot four-way synchronizer in a negative cutting room on John Street trying to decipher unedged-numbered footage of a film you and Judy were making. Gad, how time flies!

You are a great guy, Budge, and you built a great organization. As Film Comish would you forgive me if I regard you as one of my wayward cheerful sons."

All my very best,
—Sydney Newman

"If we Canadians at last feel self-confident in our own creative and imaginative abilities, surely our growing film industry deserves considerable credit. Those like yourself who took the initial risks, and who developed pools of talent and skill recognized even outside Canada, have proven that we as a nation do not have to let others do our creating for us. This is of immense value to any people."

—Pierre Juneau

On Location: Java West of Krakatoa

For \$1,600 per person you can fly round-trip to Djakarta. Throw in another \$1,200 for excess baggage and you could take two 16mm Arriflexes and full film equipment to make a film. Ruffcut Productions did just that late last year and are now completing their one-hour colour documentary — 14,000 feet of film and \$75,000 worth of debt later.

Why do it? For one thing, Indonesia has been practically off-limits to film crews for quite a while, so there is the element of mystery and the unknown. But also, Ruffcut Productions wanted to get involved in production again after doing post-production work for almost five years. Ruffcut's partners (Josef Ruff, Bob Lyons and Tom MacAdam) have extensive film backgrounds covering many areas of film (editing, lab-work, directing commercials and industrials, special effects) so they felt ready to take on such a project. Bob Lyons produced, Josef Ruff directed, Noahiko Kurita was on camera, and an assistant cameraman and production manager was hired in Djakarta.

Their own account of the shoot follows:

"The trip took three months to plan and to obtain permission. Actually, our papers were not quite completed when we left, but we were in a hurry to beat the monsoon season, so we risked all by arriving without a filming permit. It took three days to get the permit after arriving in Java, and only after much desk thumping and waiting outside every civil servant's office in town.

We flew from Toronto early November 23rd via Chicago, Hawaii, Tokyo, Hong Kong, Singapore and Djakarta, with overnight stops in every city, giving us enough time to enjoy them. Our major problem enroute was the 23 pieces of baggage. We were nicely ripped off by Pan American on excess baggage and given an even break by Japan Air Lines, but keeping track of that amount of luggage was a problem. On occasion we had to bribe the customs people to keep the equipment in bond to save checking it out and back in again.

On arrival in Djakarta we made our travel arrangements with a travel office called Pacto, who provided us with a guide and a new Volkswagen bus and driver, booked all our hotels and prepared the itinerary from the list of locations we made up from the scant material we had for research since the Island had been closed to filmmakers for some time and all published material was from the late 60's. The conditions and culture on the Island had changed drastically from what we expected, so we decided to film the changing culture that is rapidly disappearing as Western

industries, fashions and values take over.

Criss-crossing the Island which is only 680 miles long and has a population of 115 million, we shot 14,000 feet of 16mm 7242 and processed it at Technicolor in Hollywood. We were originally going to process in Japan with Far East Labs Ltd. but Japan has a law which requires all film to be screened for pornography before being exported, and in our case we were processing only, which meant the film was to be bench-checked by an inexperienced film-person. So we decided against that and it was taken to Hollywood a week before the crew finished filming at their



A road-building crew

last location in the jungle. Why Hollywood? We don't think there is a lab in Canada that can process 16mm. anywhere near as good as the labs in the States, and we have 2,000 feet processed here to prove it.

We are now into fine cutting the film down to one hour, have arranged for Noel Harrison to do the narration of a script prepared by Joe Hatt-Cook from

Folio Productions Ltd., and are negotiating distribution with two companies. Nothing is finalized yet."

When it is, chances are pretty good you'll get to see this lovely film on television. Beautifully photographed by (Kuri) Kurita, the film is packed with information about Java's history, its cultural heritage, religions, peoples, and the major changes it is facing now. In many ways, the final impression one is left with is unease: the problems are so enormous, the island so overpopulated and underfed, and progress seems to mean American and Japanese businessmen getting rich while the people of Java produce their wealth and get a fraction of it back in the form of United Nations programmes. The film's greatest value lies in getting all this across in only one hour. Hopefully, since knowledge is power, films like this will facilitate desperately needed changes. After all, documentaries are still one of the most potent tools for social change, and **Java West of Krakatoa** proves once again that Canadians can make documentaries better than anyone else. It's no wonder that so many small production houses are involved in shoots all over the world. It's also no wonder that many of them harbour strong resentment towards the National Film Board for being such strong competition to independent producers such as Ruffcut in this area.

Nonetheless, Ruffcut intends to make more documentaries, while financing their bread-and-butter existence with commercials and industrials. If **Java**... is any indication of the calibre of work they can produce, they deserve to be encouraged to make many more such films over the years.

Kuri Kurita on camera in a pottery village



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SUNDAY in the COUNTRY

by Harris Kirshenbaum



Director John Trent

John Trent feels that *Sunday in the Country* is his best work to date. The investors liked the script because they found it strong and moving. Hollis McLaren, who plays a lead, liked it because the film is her first break as a professional actress. David Permuter likes it because it is a very commercial film which should have wide audience appeal, and it should make money. And the lunatic fringe has come down on it because it is a violent story.

Trent doesn't like the current of violence that runs through many popular films, but rather feels it is a mounting device for relating a theme, and one that brings in audiences. "It's a universal theme. If you examine the part of Adam Smith (Ernest Borgnine) you will find that he reflects the general dissatisfaction with the society that we have structured. The farmer takes the right-wing attitude to law and order, the grand-daughter takes the younger generation's part or left-wing position, the farm hand is the observer and also the one who walks away. Pollard is the personification of evil and there is nothing that can be done to him that will stop his basic drive other than death. The farmer attempts to force his will on the evil and finds that only by killing him can he resolve that. The man became evil by being a product of society even though it is extreme and eccentric. Violence is not my trip, I made this one film about it and that's it.

"I don't apologize for it. Far from it.

That film was my statement on violence and violent films, and I never apologized for Jalna so why should I apologize for this?"

Sunday in the Country is a tight story with numerous switches pulled on several formula plots. The madness of Michael J. Pollard is a definite asset, and his portrayal of the personification of evil works on every level. Hollis McLaren appears a total pro, and the supporting cast is all excellent.

Trent comments: "As for casting, Borgnine and Pollard are there to sell the film, and everyone else is Canadian. Hollis McLaren we found playing a walk-on in the Shaw Festival and we gave her a chance, which I feel is im-

panies, however, are producing outside of this association. *Neptune Factor* was the first feature by Quadrant in association with Bellevue Pathé and 20th Century Fox. With *Impact*, they have made "Dead of Night" which was shot in Florida and opens there July 4; "The Blue Blood", made in March '73, "Malachi's Cove" in May and *Sunday in the Country* in July of last year. Rumours are that *Sunday* did some half-million in tentative sales at Cannes this year, but Quadrant announces no figures until there is money in the bank. The major reason for the joint venture of *Impact/Quadrant* is to have complete packaging resources as well as simplifying the co-productions.



Ernest Borgnine

portant. Borgnine is great to work with, he did a terrific job portraying an Ontario farmer. What's the difference between an English farmer and a Minnesota farmer and a Hungarian farmer? He has to protect his land and that's all. The whole statement the thing makes is that when someone is faced with an evil force coming in, what does he do? If you happen to be dissatisfied at that time then you strike out at it.

"Pollard is crazy but I like him; he understands film, and he's brilliant.

"We can't rely on government support. We have to find a way to express ourselves and one that other people can understand. We've got to survive on our own ingenuity and talent.

Quadrant Films has formed an association with English producer *Impact* Films, and co-productions are under way bannered *Impact/Quadrant*. Both

"John Trent has produced or directed more than six hundred financially successful television programmes for networks throughout the world, including ABC ATV BBC CBC NBC. He has worked with MGM where he produced and directed *The Bushbaby*, a feature film for children. For Palomar Pictures he directed *Homer* to such critical acclaim in both the trade and popular press that *Time Magazine* likened the film to an evocation of Sherwood Anderson's great work, *Winesburg, Ohio*. Also for Palomar Pictures, he directed "The Man Who Wanted to Live Forever", also titled *The Heart Farm* and *The Only Way Out is Dead*, starring Burl Ives, Sandy Dennis and Stuart Whitman. It was in this film that the CFDC made their first investment with John Trent."

— from Cannes festival brochure

CAST

Adam Smith
Leroy
Lucy
Dinelli
Ackerman
Luke
Sergeant
Eddie
Conway
Timmy Peterson
Jennifer Logan
Policeman
Highway Patrol

Station Master
Pastor
Radio Announcer
Churchgoers

Ernest Borgnine
Michael J. Pollard
Hollis McLaren
Louis Zorich
Cec Linder
Vladimir Valenta
Al Waxman
Tim Henry
Murray Westgate
Ralph Endersby
Sue Petrie
Ratch Wallace
Mark Walker
Gary Reineke
Eric Clavering
David Hughes
Carl Banas
Franz Russell
Ruth Springford
Alan King
Laddie Dennis
Joan Hurley
Winnifred Springett
Jonathan White
Jim Barron

PRODUCTION

Producer
Director
Screenplay
from a story by
Director
of Cinematography
Original Music
Art Director
Film Editor
Sound Recording
Sound Editing
Re-recording
Production Manager
First A.D.
Casting
Special
Effects Direction
Continuity
Titles Design
Make-up
Wardrobe
Filmed in Panavision
Running Time 90 minutes
an IMPACT/QUADRANT film presentation

David Perlmutter
John Trent
Robert Maxwell
John Trent
David Main
Marc Champion
Paul Hoffert
James Milton Parcher
Tony Lower
Russ Heise
Jim Hopkins
Joe Grimaldi
Liz Butterfield
Tony Thatcher
Olwyn Millington
John Cardos
Ruby Renaut
Walter Steffoff
Ken Brooke
Patti Unger



Michael J. Pollard

Hollis McLaren and Cec Linder



One of *Sunday in the Country's* leading attributes is the remarkably polished work of cinematographer Marc Champion. His work on David Acomba's *SLIPSTREAM* resulted in that film being invited to appear at Filmex, the Los Angeles International Film Exposition, which this year was combined with the International Cinematographers' Conference. Champion was the Canadian representative at the Exposition accompanied by other invited all-stars as Charles Clarke (ASC), Stanley Cortez (ACS), Lee Garmes (ASC), Sven Nykvist (Sweden), Claude Renoir (France), Soumendu Roy (India), Robert Surtees (ASC), and Vilmos Zsigmond (ASC).

SLIPSTREAM was more a sight-and-sound media trip than a dramatic feature (Cinema Canada 10/11) where Champion's visuals reached a level more than comparable with Clapton's "Layla" and doing a righteous job of capturing the splendour of Canada's most photogenic landscapes.

Champion has been doing commercials for various clients including the Bank of Commerce and freely admits preference for working on good commercials over bad features. At a recent interview he made the following comments:

"I'm very happy with my work on *Sunday in the Country*. When professionals have seen the film, some think it was shot on location. There are things in the film that might be considered technical mistakes, like the over-exposure of the window. But films are all shot on location now, and things like that are accepted. Fifteen years ago, you couldn't get away with those things, but now everyone is trying to do it. Since we did shoot in a studio, I had to over-light that window to get the same effect."

He was also enthusiastic about John Trent's work on the film.

"The film can be controversial. You can agree or disagree with the content. But finally I think the film is anti-violent. We showed the minimum of violence. When the first kid is killed, he is in long shot. When we showed blood it is on screen for half a second. *Sunday in the Country* says that we are all potential killers in our hearts."

Once again in *Sunday in the Country* Champion displays a special skill in the outdoor photography with remarkably balanced contrasts and control that impart those visual values to make a film something out of the ordinary.

ATLANTIC PROVINCES

Chuck Lapp

Well, I'm sitting here with a cool Keith's India Pale Ale, wondering what to tell you about the far east this month. Hmmm ... "Keith's — Nova Scotia Brewery — Established 1920 — Veritas Vincit" ... I wonder if they've been bought out by Upper Canada yet ... Olands has gone down ... talk about foreign ownership.

\$35,000 GRANT

The Atlantic Filmmakers Co-op was recently awarded a Canada Council grant of \$35,000 for the establishment of a resource centre for the production of independent films in the Atlantic area. The Council apportioned the grant as follows: Equipment \$15,000; Production \$10,000; Salaries & Administration \$10,000.

The Co-op is set to go into production in the first week of June with scripts submitted at this writing by John Brett, Ashley Lohnes, Ken Pittman, Lionel Simmons, Ramona MacDonald, Peter Clarke and Derek Kennedy. Indications are that up to ten more scripts will be submitted by the June 1st deadline so it should be a productive summer for the Co-op. Equipment ordered by the Co-op includes an Arri BL, Nagra 4.2; Moviola, Bolex, lights, Canon 1014 Super-8 and other knick knacks necessary for epic making.

ROBERT FRANK

Photographer-filmmaker Robert Frank, who is now a full-time resident of Cape Breton, is having difficulty getting his documentary of the '72 Rolling Stones tour (formerly entitled *Cocksucker Blues*) into general release. Apparently Frank's camera had a habit of showing up at the most indiscreet places but everyone was so stoned or involved in whatever that they didn't care or forgot he was there until the morning after. According to a Stones' spokesman quoted in the latest *Rolling Stone* magazine, some of the Stones' crew have wives who shouldn't see what happened on the tour. According to others who have seen the film, nobody should see what happened on the tour or everybody should — depending on your point

of view. Frank taught a filmmaking course at the Nova Scotia College of Art and Design last summer and has been active in helping local filmmakers.

NFB "EAST"

Along the lines of a different type of documentary, the National Film Board is gearing up for shooting a two and a half hour special entitled *The East* to be aired on CBC next March 26th. Rex Tasker, Executive Producer of NFB Atlantic, states that the Board is attempting to create a fresh view of the Atlantic area through a mixture of "humour, music, and satire". The 2 1/2 hour special will be made up of different films ranging in length from 30 seconds to 60 minutes. There will be one 20-30 minute film on each province and the rest will be made up out of approximately 25 shorts slated for shooting. Some of the productions will be done with the Atlantic Production Unit and others will be coordinated locally and shot by Montreal crews.

One of the half-hour documentaries for the *East* special is called *Eastern Graphic* and is loosely based on a small weekly newspaper of that name published on P.E.I. Some of the shooting for that film was done during the recent P.E.I. election in an attempt to capture some of the grass-roots politicking that happens in a rural area like the Island. Other films scheduled are a 15-minute portrait of St. John, N.B. city cemetery manager entitled *On the Brink*; a study of the changes taking place in the Atlantic area using Sanboro, N.S. as a microcosm of the phenomenon called *Change by Degrees*; an as-yet untitled look at the Acadians of New Brunswick; a poem-song about Cape Breton; and a portrait of Nova Scotian painter Brian Porter.

Some current NFB films that are close to completion are: *Margaree People* that has just been mixed and *The Island*, an historical documentary of P.E.I. by Brian Pollard that is at the sound editing stage. *People Music*, a half-hour look at the comprehensive Halifax City music programme is the most recent project. The film's climax will be a gymnasium concert that will require what is rumoured to be the

biggest lighting set-ups seen in these parts for quite a while (multi mini-brutes, maybe an article in the *American Cinematographer*...?)

On tape, NFB has almost completed *Histoire d'Amour*, a 90-minute feature locally produced in Bathurst, N.B. It was shot on half-inch video for two-inch broadcast via the recently developed Time Base Corrector. Also recently recorded on video was a hockey game between the Truro RCMP and the inmates of the Springhill Penitentiary with Solicitor-General Warren Allmand playing centre for the inmates. . . !

As part of their regional program, NFB has hired filmmaker-trainees in each province of the Atlantic area. Each of the filmmakers will serve an apprenticeship in some aspect of production as well as making their own film. The trainees are as follows: Kent Martin, Charlottetown, P.E.I.; Robert Awad, Kedgwick, N.B.; John Peterson, Saint John, N.B.; Michael Jones, Saint John's, Nfld.; James Rotboll, Halifax, N.S.; and Stefan Wodolawsky, Halifax, N.S.

TRIMS

No word on the rumoured *Barometer Rising* film but historic footage of the morning after the explosion viewed recently makes the final scene of *Zabriskie Point* look like a string of firecrackers.

The Atlantic Filmmakers Co-op is in the market for good used filmproduction equipment. Send info to: 5211 Blowers St. Suite 23, Halifax, Nova Scotia.

Anyone who has information on the building of an optical printer please contact Lionel Simmons c/o The Atlantic Filmmakers Co-op (above).

A Film & Video Newsletter for the Atlantic area is available from NFB Atlantic, 1572 Barrington Street, Halifax, N.S.

Correction: In the last edition of *Atlantic Provinces* it was incorrectly reported that Sheryl Wright was a photographer at the Dalhousie Medical School. Sheryl was actually working as a photographer for the Halifax Infirmary where she took the slides for her film *Cancer In Women*.

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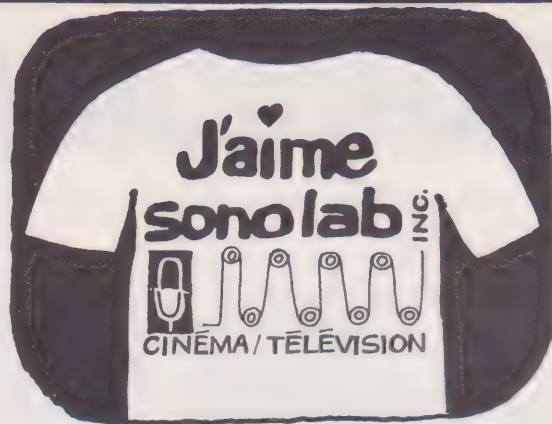
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TECHNICAL NEWS

Atema 166 Flatbed Editor From Sweden

The Atema 166 is a six-plate editing table that will perform all of the normal editing functions, just like other editing tables of its type, but the sound transport system of this machine is so stable that you can *record* either directly from the 1/4" recorder by means of a synchronizer unit, from track to track on the machine, from optical to magnetic, from single system stripe to centre track, or from edge track to centre track. It can be locked to another table, to a 16mm projector, or to a 16mm dubber. All the functions of a mini-dubbing theatre are built in.

The Atema 166 is the beginning of a system which will enable small production units to do a lot of things themselves that they now have to farm out, and to do it at far less cost than buying separate editing, transferring and dubbing equipment.

The wow-flutter figure is an average of .08. The machine is pre-wired to take as accessories a six-channel mixer, a synchronizing module to lock the recorder and a mini-computer to locate scenes.

The machine is totally modular for fast servicing, and weighs just 170 lbs. Switching to Super 16 requires only the flick of a lever.

There will be more information on this machine in future issues, and details are available from Alex L. Clark, 3751 Bloor St. W. Islington. (416) 231-5691.



New Helicopter Camera Mount

The new Continental Camera Systems 35mm Mark 10 Helicopter Mount is the first breakthrough in this area for some years. The new mount features a vibration isolated seat which separates the camera and the cameraman from engine vibration, and variable speed zoom and focus controls. The mount is designed to break down into three parts for transport in a specially-fitted shipping case, and may be installed in either side of a helicopter in a matter of minutes. The unique design of the Mark 10 mount enables it to shoot from angles not previously possible, including straight forward. Canadian distribution of the system is by Cinequip, 41 Scollard St., Toronto. (416) 920-5424.

Camera motor and lens control batteries are housed in the counterbalance.



Angenieux Periflex Viewfinder System

The Periflex viewfinder system which permits filming in various camera positions such as overhead or low angles while viewing the image in an erect position is now available for almost all Angenieux Type "A" lenses. The Periflex system, which consists of the Angenieux orientable viewfinder and an intermediate adaptor to the type "A" viewfinder lens replaces the regular

viewfinder with four screws. No optical test equipment is needed to install the system.

Contact Alex L. Clark Ltd., 3751 Bloor Street West, Islington, Ontario. (416) 231-5691.



150XR Fluid Head Tripod

Alex L. Clark also has Canadian distribution for Cinema Products' new ultra-smooth fluid-head tripod for studio film and TV cameras, weighing up to 150 lbs. Made of magnesium and weighing only 25 lbs., the new 150XR Fluid Head features completely independent variable pan drag and tilt drag adjustment. A removable camera mounting plate permits the camera to be snapped instantly into place and adjusted forward or backward to accommodate different lenses and film weights.

Alex L. Clark, of course, is the Canadian distributor for all Cinema Products material, including the CP-16R single system reflex camera, the shoulder pod for the CP cameras, and all associated accessories.

Cinema Canada is pleased to welcome Robert Rouveroy C.S.C. as a regular contributor. Questions and comments directed to him may be sent to Cinema Canada, 6 Washington Ave., No.3, Toronto M5S 1L2.

LENSCAPS

by Robert Rouveroy C.S.C.

Within the last decade we've seen so many new developments, gimmicks, improvements, inventions, knickknacks etc. in film equipment that we may lose

sight of the premise that the nuts in the camera are generally of less importance than the nuts behind it. So it might be of value to discuss the relative merits of the seemingly endless parade of new products available to the professional filmmaker.

In 35mm gear the advances are apparently not so rapid: possibly the higher cost of such equipment forms a natural barrier to many improvements. And of course, the built-in conservatism of 35mm cameramen has blocked many needed improvements. It wasn't so long ago that 16mm was deemed mickey mouse by them and in some handbooks 16mm is still rated as a sub-standard gauge. But then, it is curious to learn that many 16mm cameramen now are absolutely convinced that Super 8 is so much spaghetti. As a matter of fact, several years ago some CBC editors refused to cut 8mm and effectively scuttled serious plans of that corporation to produce some shows in that medium.

It is still little understood that a scene, easily shot on 35mm, is usually harder to get on 16mm, and needs the utmost care in exposure in 8mm. The general idea that anybody can get a corner store box brownie and shoot features frightens every union out of its pants. And such is their power that Super 8 is not being used in Canada to any extent. Again, it's the cameraman who seems to be afraid of using a new medium.

And so, back to the first paragraph of this article. It often seems that manufacturers of film equipment have the mistaken idea that their cameras, for example, should appeal to every cameraman in the industry. And so many new products are "loaded" with features, sometimes hopelessly complicated beyond belief, and practically unserviceable in the field. Specifically in the 16mm field having its hey-day in its TV application, the offenses to common sense are becoming gross. While one manufacturer is blissfully innocent of having any contact with cameramen in the field, others produce a conglomeration of cameramen's ideas that backfire the moment you have to carry the monstrosity on your shoulder.

Maybe it's time to name names. It is hoped that the manufacturers take kindly to the criticism and refrain from suing the writer. Maybe the many good points about their product that I will also mention will off-set their wrath. I

do not claim absolute accuracy in my observations, and it is obviously quite clear that other cameramen have different views. That's good, and I hope they will come forward and flail me. In print that is. Gentlemen (You too, Wally!), let's open the discussion:

AURICON

Well before even I was born, the AURICON came into being. It was solidly built to last for several lifetimes, and many did. The gate is indestructable, the movement about perfect. To destroy: take a sledgehammer to it. Messrs Berndt-Bach, whoever they are, made minimal improvements, as none were needed. In 1957 I believe they included magnetic heads, and the sixth day of creation was reached and the creators rested on their laurels, well content with what they had wrought. To this day their advertisements appear in the trade-journals with the immortal line: "Here they come". A well loved camera. Grandpa.

As in every generation, kids do not take kindly to old people. So, in many places where young cameramen had to wrestle with the effen things, modifications like face-lifts etc., were planned and executed. I remember in 1961, in Edmonton of all places, we made an attempt to make it portable with a laboriously handcrafted shouldercradle, a powerpack consisting of a Frezzo battery and an inverter. It was close to 60 lbs., and if you shot in the rain you often get shocked out of your gourd. A very good start in conversions, and possibly very healthy as many cameramen quickly imitated the set up and also grew gorilla shoulders. In 1964 I believe, or thereabouts, both PENNEBAKER and our own JOHN FOSTER got tired of all that (deleted) and began independently taking a saw to the AURICON housing. PENNEBAKER took apart an early Bulova watch and used the tuning fork to make a frequency controlled powerpack. Well now, that was quite an innovation. Weight reduction was achieved further with Mitchell magazines and by 1967 HEINZ UNGERMAN was firmly established with his magic 110 volt power pack. But still, one carried about 25 lbs. around and so more and more cameramen started innovating, cutting a little bit here, a little bit there, endlessly looking for the ideal

conversion. So then there was YODER, and FREZZOLINI, and finally to this day the ultimate conversion: CINEMA PRODUCTS, with their CP 16. They went that last step further, reflexing successfully the basic AURICON movement. And they took out the 110 volt motor and replaced it with a crystal control low voltage motor. And got rid, finally, of the MITCHELL magazines, so goodbye to development flecks of magnesium. But it is still basically the AURICON movement and along the way they lost the redeeming quality of that movement and that is: simplicity and utter reliability. Again, the facts of life are thusly expressed in its simplest form: If something can go wrong, it will, and the more things that can go wrong, chances are they will. Ah, for the simple "Here they come"!

ARRIFLEX

Now here is a camera system that could be discussed till the cows come home. Developed, or let's say invented by ARNOLD and RICHTER in the 30's, it became an instant success. Up until that time cameras were not reflexed with the exception of some early French cameras (and they used prisms or two-way mirrors) and would you believe an early German camera that used the film as a groundglass, and therefore filming was rather a difficult thing as the object had to be observed through a viewfinder on the side of the camera with or without parallax compensation. And there these two gentlemen had done the great thing, a rotating mirror, alternately exposing film and diverting all light coming through the lens to the viewfinder. First in 35mm and after the war in 16mm this was the ultimate in cameras anybody could wish for. Except. Yes, except some drawbacks inherent in the design. Little ones, but important to the cameraman. It was relatively fragile. The cable connection, those two banana plugs in the back, silly bloody things really. Why can't the world, placing men on the moon, design a decent connector?

If all the mishaps and accidents of all electrical and electronic equipment in the last hundred years could be statistically surveyed I'd bet my bippy that in most cases it could be traced to a faulty connector. And the most out-of-your-mind-driving connector to a cameraman must be, win hands down, the banana plug on the back of the ARRI 16. I

remember, after losing a particularly impossibly one out of a million shot because of a cable failure at the plugs (that was in '64) I soldered the cable directly to the plugs, filled the hole with rubber cement and finally, could blissfully sleep, secure in the knowledge that it could not happen again. Wrong! Several months later the plugs at the other end went kaput. And later, the cable in between broke. But all this could be overcome in the field, because after all, there are only two wires and so splicing was easily accomplished. Right? Wrong! ARRIFLEX brought forth the early BL. Blimpless, sync shooting. Heaven! With, of course, the exception of a silly eight-wire cable and the most recalcitrant plug connector in the world. It was as if Messrs ARNOLD and RICHTER had it in for the poor in-the-field cameraman, on the one hand enticing him with a beautiful, solid built dream of a camera, on the other hand taking all that away again with a rotten plug design.

Now don't get me wrong. I have often said that if my BL had the necessary attributes I would take it to bed with me, but are all these protuberances, rills, clefts, handles, bulges, really needed? It's like the mad scientist creating life: if two breasts are good, four must be better. Extremely little attention is given to the cameraman during the design of the product, it often seems that the first criterion is:

"Will it impress the hell out of everyone coming close to it? No? Well, let's put another blinking light on it." And so on.

So last week, up to the unveiling of the ARRI SR. A camera, promised several years ago, still not available, and when it is, at a price guaranteed to shock the living daylights out of you. At first sight, a camera we've all been waiting for. Very flat, compact, a viewfinder with the picture right side up in all positions right and left viewing. Gorgeous. A very impressive technical representative from the factory with answers to every question, a very patient man clearly superior to us all in technical expertise. Step by step we were led through the technological jungle of this and that, this feature and that application and yes, we were all awed and truly deferential to such an excellent product. A good time was had by all, many pictures taken in the best PR tradition. And then, when driving home, all rosy and cuddly trying to juggle all the mortgage payments in my head to pay for it, if and when available, a slow and disquieting thought crept into my head. After all, what was I asked to buy? Would it take better pictures than the cameras I had just paid for? No. Would it be much lighter? Than my BL? Yes. Than other cameras? No. Could it do more than all my cameras combined? No. Would it be more dependable, more fool-proof? No. Why would I then buy it? Prestige? Economics? No!

So there it was. Again a camera that was designed to please the designers. As if to say, look how clever I am. You can do this and that, and this, and such, all combined in one incredibly complicated piece of gear. And it will do everything equally well, and nothing will go wrong. Ah yes!

By the way, the one thing that went wrong during the demonstration was (guess again) the connector between the handgrip and the camera.

It did not connect.

Next month, I would like to go further with this litany of gripes. Again don't get me wrong. Without the efforts of the manufacturers of such equipment where would we be? Back with the 60 lb. AURICON PORTABLE. And it is also a fallacy to think that cameramen know what they want, as I will try to explain in later issues. A beautiful example is the BOLEX PRO, an oeuvre of the combined efforts of seven or eight cameramen, resulting in a camera that will do everything but go to the john by itself, but alas weighs about 25 lbs. with powerpack.

35mm for theatrical use will not have the problem of technological advances for a good time to come. Maybe because compared to 16mm for TV use it is still in its children's shoes. By the way, I intend to use this column primarily for the documentary cameraman and soundman. In later issues I would like to discuss little gimmicks we could share with each other, anything that will make it easier for us to make that improbable shot. And please, if you have questions, I'll get you the answer somehow. They don't have to be directly related to technical problems. You would be surprised how few cameramen know how to prepare their own bonds to travel to the States with a minimum of hassle. Or know the best motel in Moosejaw. Or what plug (those damn connectors again) to use in Kashmir.

Since I told some people I intended to write a column such as this for *Cinema Canada* I received many letters. Some I won't answer as all these answers are easily obtained from the *Cinematographers' Handbook*. This column is meant for skillful cameramen who once in a while come up against a situation that's new. If I don't know, and that is often, I'll refer you to someone who does. And the most interesting ones I'll include in this column, like this one:



CLASSIFIED

Question:

This (deleted) (Canadian) airline has damaged my camera case on a recent flight from Halifax to Montreal. I have seen with my own eyes that said case was dropped from the conveyor belt to the plane. In Montreal a damage report was made out but I did not get a copy. All further inquiries have been fruitless, as the airline claims that the case was not damaged on that flight, and that they in any event are only responsible for about \$50.00. **J.V. Ottawa**

Answer:

Yes, they are right. Under the Warsaw Pact they are only liable to about \$50.00 for the loss of a case or parcel. However it becomes a completely different kettle of fish if your gear was damaged by incompetent or careless handling. I always carry an Instamatic camera and I try to observe and photograph such events. One day I got lucky in Calgary and got off several shots of my luggage tumbling out of the belly of a DC-8. With the appropriate paperwork and some leaning by my lawyer they paid up for lens repair (one broken 12-120) and a new Haliburton case, total \$650.00. Be sure you have witnesses and sue the bastards if needed. In your case, take the 50 bucks if you can. Good luck on your next trip.

and this one:

Question:

I'm using a lot of 7242 and usually have on an 85 Polarizer. Tiffen claims 2 1/2 stops for this filter, but I'm not happy with the results. What am I doing wrong? **P.R. Toronto**

Answer:

Change over first to the 85B Pol. 7242 seems to give a better TV response with 85B, even if it looks just a shade rosy on screening. Furthermore, unless you shoot at right angles in good sunlight, 2 1/2 stops is too much. 2 stops is more than sufficient. I just set my Spectra with the 32 slide and read right off. And a bit more with the 90 degree angle situation. No complaints so far.

And another thing. If you have not already done so, join us in the C.S.C. At the last meeting, several people, such as JACKSON SAMUELS and FRITZ SPIESS among others, offered to start small workshops to help up-and-coming cameramen with their problems. It promises to be a very good year and we need you.

See you next time!•

Eclair NPR with 12-120mm zoom lens. 3 — 400' magazines, 12vDC Pilotone Motor Plus 110v sync motor. Battery and auto charger. Very good condition. \$5500.00. Phone (416) 636-6113, 636-0109.

WANTED — Upright 35 Moviola with 2 magnetic sound heads and 2 picture heads. Also, we need 4-gang 35 synchronizer with one magnetic head. Call Steve Postal (416) 985-7234 or (212) 236-8519 in New York or write: Box 49, Bowling Green Station, New York, N.Y. 10004.

FOR SALE: Eclair NPR, 3 magazines, Crystal power pack, chargers, matte box, filters, case. With or without zoom. Just overhauled at factory. \$6400. With zoom \$6800. Phone (416) 284-8416.

EDITING: Do you need an editor for your film — or an assistant editor? The Canadian Film Editors' Guild can find you one. Phone John Watson at 535-2167.

Attention Producers Isn't it just about time we produced a feature production with all the ingredients of a potential first for Canada? I have such a professional low-budget property (first draft) bubbling with human interest, character, and comedy with a golden plot. Available for production. Interested? For full details write: Screenplay, Box 2212, Calgary, Alberta T2P 0M7 Canada.

Freelance Assistant Cameraman Required. 3 Years experience. Fully equipped if required. Call Greg Harstone. Mississauga, Ontario (416) 278-4417.

Established Canadian Production House requires an experienced Staff Film Producer/ Director who is used to working on his own and whose past activities include all types of documentary and television films. Apply in writing to Box 100, Cinema Canada, 6 Washington Ave. No. 3, Toronto M5S 1L2.

Steenbeck Editing Rooms, 16/35 available at lowest Toronto price. Also, night-owl shift for bargain hunters. Hobel-Leiterman Productions, 43 Britain Street. (416) 361-1664.

Hand-crafted production work with sync sound super 8 film and non-broadcast video. Scott Didlake, (416) 925-5404; P.O. Box 298 Station P, Toronto.

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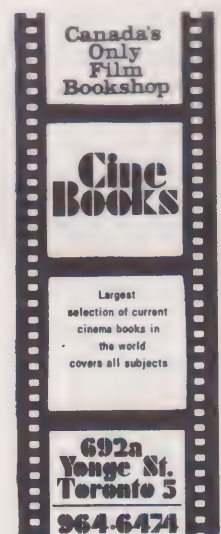
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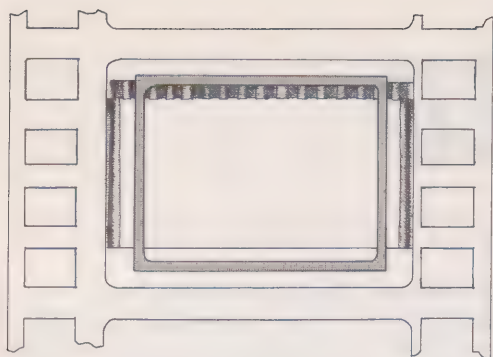
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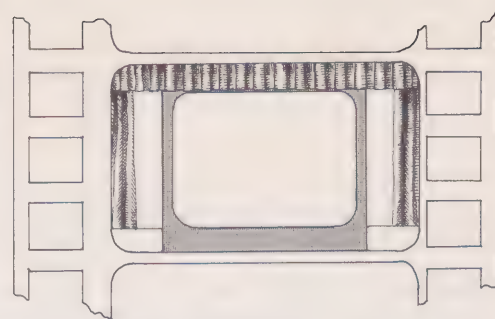


NEW CATALOGUE AVAILABLE
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trilent35 system

Harris Kirshenbaum



The 35mm filmmaker has long faced a difficult artistic problem in shooting feature films for both theatrical and television release. The standard Academy aspect ratio of 1.33:1 was outdated with the advent of wide screen, which came about in order to make films for theatres unusable on television as well as to give theatre-going an advantage over TV-viewing. The standard non-anamorphic wide screen picture seen in theatres today at a ratio of 1.85:1 requires that 25 per cent of the film frame not appear at all. In composing that frame, the cameraman must leave extra head and leg room so that important parts of the picture do get on the screen. But the square TV screen uses the full height of the frame, and the screen being smaller, requires tighter composition to be effective. Essentially, both systems suffer because of limitations imposed by the other, and the cameraman is faced with constant decisions as to whether to favour the theatrical or TV frame, with directors wanting both to be right.

One solution that has been used in the past is the "hard matte" in the camera, which cuts the frame area down to a more rectangular 1.66:1. Now the projectionist cannot cut off important picture area, and the two frame heights are closer together. But in this way, 25

per cent of the film area is left unexposed, and that 25 per cent is really not used anyway.

After dealing with the problem for many years, Canadian cameraman Miklós Lente CSC, came up with an idea that not only corrects the artistic problems inherent in shooting for both screen shapes, but also does away with that 25 per cent wasted footage. The idea has developed into a system and has patent applications pending under the name **TRILENT 35**, which is a 35mm non-anamorphic wide screen picture with 1.66:1 frame ratio, with the frame placed on 3 perforations rather than the present four. The frame size is 22 by 13.2mm, and the most important aspect is that *no* change is made in the quality of the image on the theatre screen. Exactly the same negative area composes each frame, the film not used is that area which does not appear on the screen. The **TRILENT 35** system has been in development for some six months with the co-operation of Arnold and Richter of Munich and the Arriflex Corporation of America.

Naturally, the rate of 24 frames per second is maintained. The equipment is slowed down to a running speed of 67.5 feet per minute from 90 fpm. The shorter frames are 1mm apart and are perfectly compatible with modern splic-

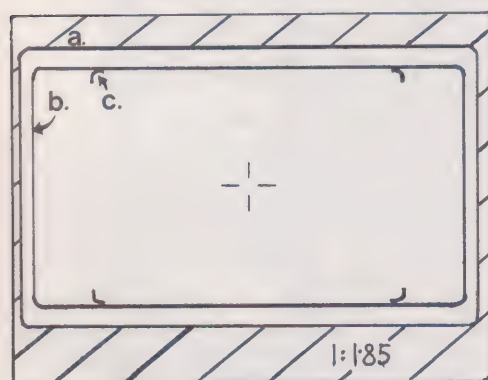
ing equipment. Convertible equipment is currently being built, and Lente hopes to have the system in use by the end of this summer.

There are great artistic advantages to the filmmaker using **TRILENT**, and the additional advantage of a 25 per cent saving in raw stock, processing and workprint costs is the bonus of the whole idea.

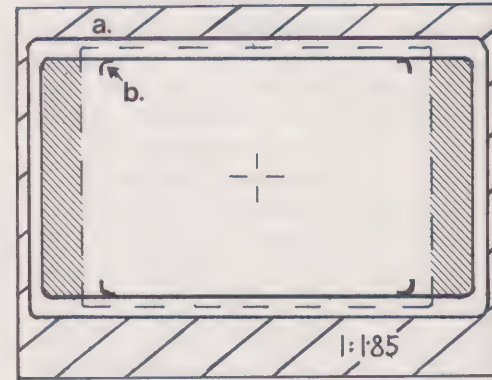
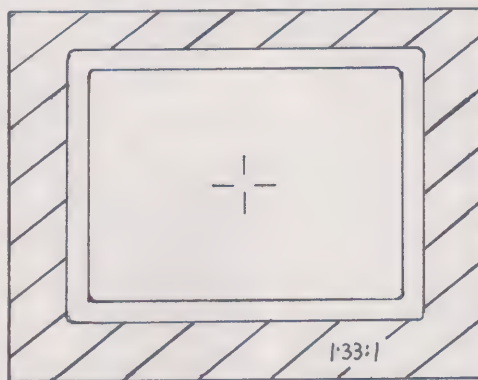
Camera

Cameras will be modified to run the film slower (67.5 fpm), and to pull down three perforations of film instead of four. A new viewfinder groundglass will have only two frame indicators — a 1.85:1 theatrical, with small nicks indicating the TV frame. As the camera runs slower, it will be quieter. A 400 foot load will run 25 per cent longer, or 5 minutes 30 seconds. This is most important considering the new hand-held cameras are using 400 foot magazines as the best size-weight combination and require frequent re-load breaks. The first converted camera will be an Arri 2C. Once it's operational a 35BL will be converted, and later a studio camera. Plans call for a **TRILENT** conversion kit to be available which will allow a technician to make the changes in a short

Trilent 35 Viewfinder Markings for wide screen format and TV Safety Area.



- Shaded Preview Area*
- a. Trilent Camera Aperture (1.66:1) 13.2 x 22mm
 - b. Projector Aperture (1.85:1) 11.3 x 20.9mm
 - c. TV Safe Action Area (1.33:1) 11.3 x 15mm



- a. Projector Aperture
- b. TV Safe Action Area
- TV Transmitted Area (Dotted line)
- Out of the picture composition, only the shaded area is lost in TV transmission.

period of time.

Sound

Sound will be recorded in the standard way, and changes begin at the transfer stage. The 35mm magnetic is also slowed to 67.5 fpm, generating a saving in material here as well. The advantage of TRILENT to the sound department is that with the frame area being the same height for theatrical and TV, it is no longer necessary to have the boom microphone an extra 2 or 3 feet higher over the actor's head to keep the mike out of the TV frame. Production time is cut since less time is spent hiding mikes. Sound quality will improve by much more than the amount lost by the slower running speed. Objections to the slower speed are squelched by converting the speed to inches per second and finding it to be 13.5, which is more than adequate for full frequency response, with modern recording hardware and materials. This speed is twice as fast as 16mm, yielding much better response than the smaller gauge.

Soundmix Ltd. of Toronto will have a gearshift built into the transfer, dubbing and mixing equipment to convert between TRILENT and 4-perforation systems, and apparently this conversion is not very complicated or expensive.

Editing

As both sound and picture run at the same speed, no change is caused in the editing process. Modular 35mm editing tables are easily converted, and KEM in Germany is designing conversion modules that will allow simple change-over. KEM was chosen for first modifications because their table is more modular than the others. Changes will involve only the running speed and the prism, which will have more sides and therefore deliver a superior image to the editing screen. The table will run quieter as it's slower. The conversion kit will be available for purchase or lease.

Conversion of the 35 Moviola will be more difficult, but not impossible. The intermittent drive mechanism can be changed over, and research in that area will begin if demand is sufficient.

Projection

Realistically, theatres cannot be expected to change over projection equipment to handle TRILENT before it is proven and a large percentage of films are being shot with the system, so in the beginning an optical transfer will space out the frames onto 4-perforation standard distance for release prints that can be shown on standard projectors. Film Opticals Ltd. of Toronto are planning modifications to a liquid gate optical printer to make the printing master, and additional costs incurred will be a small part of the overall saving.

Later, as the system catches on and

distributors realize they can cut release print costs by 25 per cent and shipping costs by some percentage, projectors will be in demand. TRILENT was presented to RCA just as they were beginning development of a new projector which uses an electronically controlled stop-and-go motor instead of the costly and complicated intermittent movement currently in use. This projector will require only a small additional circuit and switch to convert between 2,3 or 4 perforation pulldown, and the associated running speed.

There are additional advantages to the TRILENT 35 system, which will become available as further developments occur:

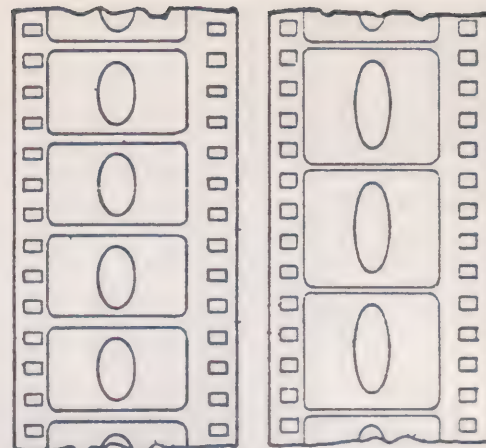
With an optional additional change to the camera, an extra 1/4-stop in exposure is available. Because less film is pulled down between each frame exposure, less time is taken to achieve the movement. The film will stay in the gate slightly longer, so the shutter can be changed from its standard 180 degree opening to a 225 degree opening. As faster films and lenses become available, this 1/4-stop may be considered even more important for low light shooting.

Another future development is the thinner, polyester-based film stock. Currently there are problems with this material, but once it is available, the 400 foot magazines on new handheld cameras will hold 575 feet of film. At 67.5 fpm, that becomes the equivalent of 862 feet of film for a running time of 9.5 minutes per load. Over twice the current 4.5 minutes.

For "TV only" productions, a TRILENT negative or camera original has 3 times the area of a 16mm frame, yielding three times the picture resolution. By comparison, standard 35 has 4.6 times the area of 16. The saving in film costs may make it possible to shoot TV programmes in 35. Commercials have an advantage as well, since there is more side to side area in which to optically shift the image in post-production.

The final step in the development of TRILENT will be the anamorphic version called TRISCOPE, which is now in the planning stages. The final result is a 2:1 ratio, 4-perforation pulldown, Cinemascope-type release print. All production work is done in TRILENT, with only a 1.45:1 compression or "squeeze" ratio, and the 4-perforation version is created at the release-print stage, adding a further anamorphic distortion. TRISCOPE will require special lenses which will be built. The minimal compression will mean that post-production equipment need not be converted at all, since the image will appear only slightly distorted. The converted KEM tables will have an additional lens for the TRISCOPE picture.

Laboratories need make no special

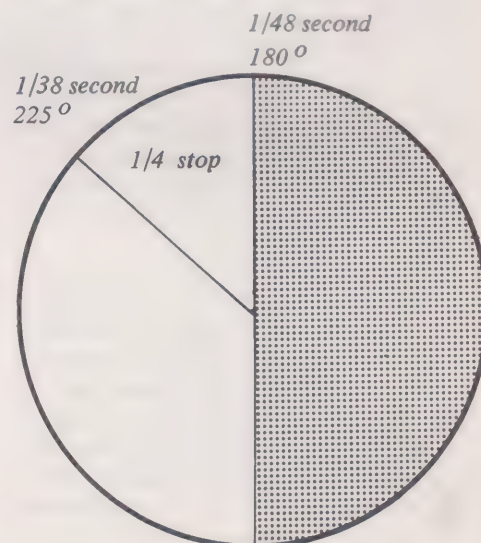


conversions to handle TRILENT footage, with the exception of acquiring a 3-perforation projector to check prints. Labs may object to the system on the ground that they will be processing and printing less footage per project, but if the system enables only one or two more films to be produced in its first year, surely compensation will have been made.

TRILENT was not designed to compete with 16mm in any area. It was arrived at as the solution to the artistic problem of trying to compose one picture to be suitable for both rectangular and square screens. The cost saving is an additional advantage and makes the system that much more interesting. Low budget features may save an estimated \$10,000 even considering the cost of making the optical printing master. That money, invested in increasing production values in other areas, just may be the helping hand that low budget films have been needing to increase their markets.

All equipment necessary for TRILENT production will eventually be available from Mike Lente Films Ltd., or a new company to be called TRILENT Systems. Cinema Canada will publish further developments in the system, and we will attempt to answer any written questions you may have.

Possible Shutter Conversion



RE-ENTHRONING THE FILM

—F.C. Moultrie

Now that the entertainment aspect of Television has passed its zenith, and has nothing to offer but second-rate programs, continual repetition and barrages of inane overstatements termed "advertising"; the time has seemingly arrived for concerted effort to re-instate the motion-picture to its former status as the 'poor man's theatre', or the 'workingman's family theatre'.

Let's think back a little to the 'pre-television' era, when the making and exhibiting of entertainment films was in its heyday. First, the fact that the movies were the only form of inexpensive entertainment available resulted in a continual demand for film production, so that there was adequate employment for actors and technicians. The lower wage scales then current were offset by the steadiness of employment.

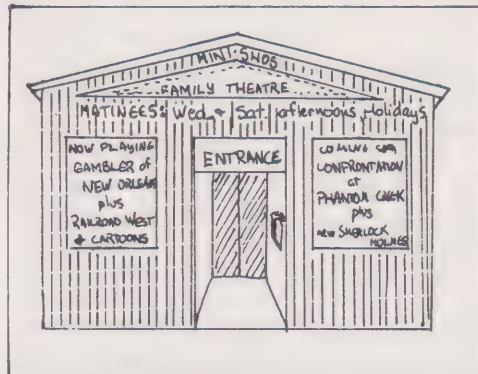
Because of the high attendance figures, partially from frequent program changes, it was possible to charge LOW admission prices to the theatres so that many persons — even entire families — were able to attend the movies regularly.

When television made such inroads into movie attendance, it had three things in its favour: novelty, absence of admission fees, and a stock of old movies to draw upon. In consideration of all this FREE entertainment and novelty, most persons were willing to put up with the frequent interruptions from advertising and the 'postage stamp' size of the picture.

When the television operators finally began to feel ashamed of repeating old films "ad extremum", films especially made for T.V. began to appear. With only one or two exceptions here and there, these have never compared with the best films made for the theatre. Indeed, many 'class B' pictures made for the theatre were superior. Such films, and many of better calibre, covered every conceivable subject: Westerns, Mysteries, Musicals, and tales based upon much of the world's best literature, to say nothing of Biographies, (even though the latter were often amended to create better entertainment). With all this, the average man could take his family to the movies, or send his kids alone to a show, without fear of subjecting any of them to the language of the gutter.

This writer believes that the time is upon us when preparations may begin for the "great Restoration" of the Motion Picture to its originally conceived function, i.e. family entertainment at LOW admission prices, offered in chains of small, neighbourhood 'mini-theatres' giving at least bi-weekly changes of program. Such programs might even include the occasional 'silent', for there are not

a few persons who feel the cinematic art would often be improved by 'cutting the gab', and that, conversely, the art suffered when sound was added. For many types of story this may well have been true.



If this suggestion were acted upon, viz; to make concerted effort toward re-instatement of the Motion Picture to its place in the theatre exclusively, one of a number of decisions to be made would be that of film-gauge: 16 mm, 35 mm, or both? Theatre admission prices should be kept LOW; not over \$1.00 per person; lower if possible. There are still scores of good novels from the 1800's and early 1900's which have never yet been used as bases for film scripts, and countless biographies, musical compositions etc. New crops of writers, too, would be attracted to such a revived medium. Television, with its day-by-day demands, is running dry of ideas, partially from attempting the impossible. It is surprising that T.V. writers have done so well, in view of the tremendous pressures to which they must be subjected.

Because television is kept on the air, NOT primarily to entertain, but in order that the advertising sponsors may push their messages at the suffering viewers, one wonders how long this state of affairs can flounder on. Most people are already completely disillusioned with it and would gladly flee from its repetitious, dull and monotonous programs and the constant reminders as to which detergent is "whiter than white", if there were a LOW-priced regular and oft-changing movie program available, in which to take refuge. The current high admission prices to the theatre, plus the excessively long runs of feature films, makes the movie theatre a more or less impractical consideration for countless thousands of people, except as a 'once-per-several-years' proposition. It would be necessary to ensure any independently-owned, or franchised, mini-theatre operator of a ready availability of film supplies at reasonable rental rates. Also, it would be necessary to get together with the various unions involved, in an endeavour to obtain permanent co-operation in effecting a com-

mon objective and to maintain it on an equitable basis for all interested parties. If stars, technicians and others demanded the kind of salaries and pay cheques they have recently enjoyed, the project would be killed before it got off the ground. Perhaps a kind of 'mini-branch' could be inaugurated by the unions, for the purpose of accommodating this special undertaking.

The original popularity of the movie as entertainment came about largely when it was recognized that it would be far less expensive to record a story on film and send prints to specially equipped theatres than physically to transport actors, technicians and others, plus scenery, all around a country to present live stage-plays. Various factors have militated against the film so heavily, however, that its economy has been severely strained. In spite of this, the potential for re-building the movie as THE public entertainment medium is still there, only waiting to be drawn forth and re-established. It may yet offer the best means of giving frequent changes and variety of entertainment at prices low enough for regular family attendance.

In consideration of this objective, no films of old vintage should be exhibited, except upon rare and special occasions. The general run of programs should be made up from newly-produced films created especially for the REVIVED MOVIE THEATRE. Modest but comfortable theatre accommodation should be provided in the suggested mini-theatres to assist in the overall plan of drastic down-grading of entrance fees, and exhibiting only films which can be graded as suitable for FAMILY viewing. With respect to the exterior design of such mini-theatres, a cue could be taken from the many snack-bars and special-food chains, in buildings such theatres to conform with a master plan which incorporated easily recognizable features, such as 'Swiss Chalet' designs, 'Fairy Castle', 'Western Saloon', etc.

This writer is convinced that the re-appearance of the FAMILY movie in a re-furbished dressing, and at low, low entrance fees, would be overwhelmingly greeted — and patronized — by the Public. NOW IS THE TIME TO START. To the existing studios it might be good advice to say "Don't dispose of any more of those props or old locomotives, river-boats, or specially built old streets, Western Towns, YET; you may sorely regret it!•

—F.C. Moultrie has been working in film for 30 years, doing everything from special camera assignments to making educational films in 16mm for school.

cinema canada

Dear Readers,

First of all, we'd like to thank all of you for your support, which is responsible for Cinema Canada being in its third year of publishing! We look like we might even be out of serious debt by the end of this year and will be here to stay. We are also rather surprised to find that we have become 'establishment' in such a short time (we've even had a fledgling local magazine attack us in their very first editorial)! Again, we thank all of you.

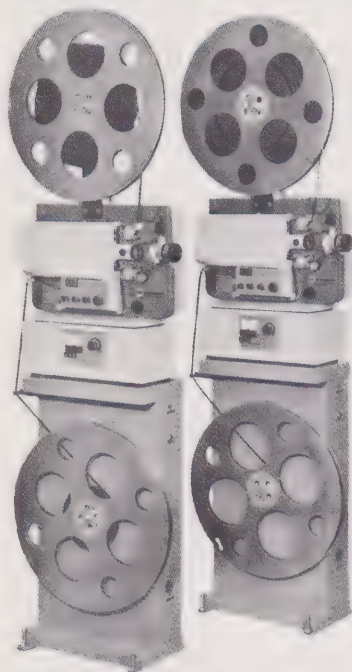
Many subscribers write asking about back issues of Cinema Canada. All are available except for Issue No.3 (Wedding in White, Jean-Pierre Lefebvre, IATSE disputes, Cannes 1972) but we should warn you that Issues 1 through 4 are of lower quality as far as printing and layout are concerned. (We'd hate to disappoint anyone. . .)

The following is by no means a precise index, but it does list some of the highlights of each issue. Not listed, of course, are regular features such as Film News, Technical News, reports from all over Canada, and all the other goodies you've come to know and love. . .

- | | | | |
|---|---|-------|--|
| 1 | Norman C. Allin CSC, Harry Makin CSC, Richard Leiterman | 9 | L'Infonie Inachevée, IMAX creator Graeme Ferguson, Norman McLaren, Cannes 1973, Women & Film Festival, Montreal Report. |
| 2 | The Rowdyman, La Vraie Nature de Bernadette, CBC/NABET dispute, major Federal Brief on Film Policy, Anomie. | 10/11 | (Special Double Issue)
The Pyx, Paperback Hero, U-Turn, Slipstream, Between Friends, Micheline Lanctôt, Sarah's War, Canadian Film Awards. |
| 4 | Vidéographe, Mirror Mirror, Journey, La Région Centrale, Rodin, Filmexpo. | 12 | Filmexpo, Art Form of 90's, Stratford Film Festival, CCFM Film Policy, Shakespeare Murders. |
| 5 | Canadian Film Awards, Stratford and Student Film Festivals, La Vie Revée, Carnivals, N.Y. Women's Film Festival, On Location: Southeast Asia. | 13 | Film Schools, Insight Productions, Moving Art, Montreal Main, Wolf Pen Principle, Gilles Carle, Réjeanne Padovani, Winnipeg Symposium, Jodorowsky. |
| 6 | August & July, True North, P.E.I. Films, Industry Panels, Film Policy Briefs, Montreal production Co-op. | | |
| 7 | La mort d'un Bûcheron, IXE 13, Le Temps d'Une Chasse, Kamouraska, Vancouver Independents, visiting Hungarian director Gaál. | | |
| 8 | Don Owen, Rainbow Boys, AMPPLC Conference, CCFM, Richard Hellman. | | |

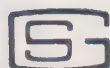
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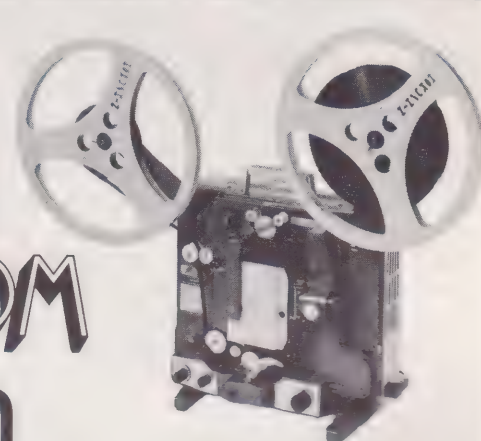


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 - *Cinemascope and Rear Screen Lenses



john wright's visitor

The *Visitor* had its World Premiere in Winnipeg earlier this year during the Canadian Film Symposium. And it's a good thing John Wright, the film's writer/director, isn't very superstitious because halfway through this screening the reel rolled off the projector, the projection booth couldn't be found (God knows what the projectionist was doing in there) and after half an hour's wait and a significant exodus from the theatre, *The Visitor* was then projected for 20 minutes completely out of focus. . . .

This same film was called the sleeper of Filmexpo in Ottawa, got rave reviews in Vancouver, managed to play for two weeks there without any paid advertising, yet was funded by the CFDC only after it had been completely shot in Calgary's Heritage Park.

The film's production company Highwood Films (consisting of John, a production manager, a Calgary lawyer, a rancher, a "marvellous lady from Saskatoon", a broadcaster — and a local vet) was originally going to be called Nineteenth Century Fox. Not that surprising, when you consider that John Wright was born during the Depression in a little town called Pioneer Mine which no longer exists. The son of a gold miner turned Sergeant Major in the Canadian Army, John's childhood was a typical army brat existence.

"Every year we moved. . . . As a kid my playground was the tank warfare area. It was a great life in the camps. It does something to you. . . . That's why I joined the Navy. My father was in the Army, so I didn't want to join the Army but I knew I had to join one of them."

He flew jet fighter planes until his eyes grounded him, but while at sea, he went on a "marvellous cruise to the Orient — Japan. But I was too scared to really do anything while I was there. There was this one guy who used to go out every day, get laid, and come back with a loaf of bread and a new tattoo;

but I never got past the loaf of bread. . . ." At this point, John laughs and looks nothing at all like the University of Calgary professor which he has also been.

After the Navy, "I started out as a professional actor and then decided I really wanted to be a director, and went back to school in order to acquire the skills I needed to do that." So he went to Stanford University, where he got his M.A. while working with people like Eric Vos of the Dutch National Theatre in Stanford's Repertory Co.

"It was a very prestigious operation with people of great artistic integrity. What I learned there were things you can use anywhere. The principles of art apply right across the board, every time. It doesn't matter if you're making films or performing music or whatever."

Whatever, in John's case, was the theatre. Why did he switch to film? "What happened was that it seemed to me I was trying to direct films in my last few plays. I was doing things that were more filmic than they were theatrical. And when I decided that I was going to make a change, I just hung around where they were making films. . . ." He also started working as an extra, and then started playing with Portapaks in the acting classes he was teaching to learn about composition, camera movement, lenses, the effect of light, etc. John firmly believes in knowing all aspects of any medium.

"I have no patience with directors who do not understand techniques and technical matters. When it comes to acting, one should know and understand the techniques involved in acting."

His strong stage background enabled him to get excellent performances in *The Visitor* from Pia Shandel and Eric Peterson. As far as the pitfalls of acting for stage versus for film, "I'll tell you, the first few days of shooting — if I could have been inside the camera, that's where I would have been. I

was quite concerned. I wasn't sure whether they were doing what I really wanted in terms of size and so on. . . . The place where I think actors get in trouble from the stage is not purely a matter of size, since film acting is more face acting, but it's really a matter of whether there's anything going on inside. In the theatre, in small parts, you can get away without it because you're acting with your whole body. The audience is so distant that you can fake it a lot more. But in film, as soon as you bring that camera up close — and there's nothing happening inside — it's as obvious as hell."

There were many other things John learned while shooting his first feature film. The most important lesson came on the first day of shooting, when Director of Photography Doug McKay explained how things work on set, "I call you sir and you call me God." From that understanding grew a rapport which still excites John.

"I just hope when this thing finally appears in print, that Doug McKay really gets a lot of credit. I'd like to spend three hours on Doug McKay! He is a poet, an eccentric, a really extraordinary human being, as well as being a cameraman of some genius. He likes to fly by the seat of his pants and prefers to take chances rather than play it safe. He prefers to work simply — and that's something that appeals to me a great deal. We had a rapport I have never experienced with any other individual."

The story of *The Visitor* deals with a contemporary young

Pia Shandel

Photo: Gordon F. Brown



woman who is fascinated by the past and manages to get permission to live alone in Heritage Park's Prince House for a short while to study the turn-of-the-century period. However, she gets thrown back into the past to the point where intense relationships develop between her and people she's not even sure exist. At any rate, the film is much more sensitive than such a superficial outline can do justice to. What is surprising, however, is that although Gratien Gelinas was reported to have especially liked it, and the CFDC is quite happy with it, originally they not only turned the script down, "they wouldn't give me the comments. I asked for them a couple of times but they wouldn't send them because they thought the comments were all so bad they would be destructive. They did pass on a couple of general comments, such as that I had tried to write a script around a location. Which is true. That's the essence of low-budget filmmaking! I think they didn't anticipate the subtlety with which the story could be told. On the face of it, it seems to be absurd. But it's very hard for the people who are judging those scripts when they don't know anything about you or what you've done. You're just a phone call or a letter as far as they're concerned. Or just a script."

Nevertheless, after *The Visitor* was shot with private money Highwood Films again applied to the CFDC, and this time got funds to edit the film (as long as the Corporation approved of the editor) and finally to finish. What really bothers John far more is that he still isn't working on anything else. "I really want to kiss it goodbye and get on to the next one. We're all of us in the same position — those of us making films. It's impossible at the moment to go from one thing to another, and you have to go from one thing to another if you want to grow. It's been a year and three months since I've directed actors. I can't believe that! In the theatre that would never happen. It has been some time since *The Visitor* came out but I cut three frames of it just recently for the hell of it. And I cut another bit out, and then I cut a whole scene out. I shouldn't be doing that! If I had another film to work on I wouldn't be fussing over this one."

So now John Wright is directing six episodes of *The Beachcomber* series for CBC Television in Vancouver, and has several projects that Highwood Films might be producing should the industry slump ease off. Does he envision any major changes coming soon? "I don't think there's a hope in hell unless there's quite a radical approach to the problem of countering the American influence on Canadian theatres. As I see it, we need in this country people who make films to make money, films whose sole purpose is to make money in order that somebody will kick in a few bucks for the films that other people want to make, that are not so commercial. The CFDC ought to be moving towards where they could make a better division between the attempt to promote film as art and filmmakers as artists and their attempt to create an industry. You've got to have both."

Does John Wright intend to make his next film more commercially oriented? He smiles at this, and then says very seriously, "I don't know. I met a guy in Los Angeles who makes porno films for 4 or 5 thousand dollars. Pays all the actors \$100 a day. He made one for \$2400 just to make his editor mad because the editor said you can't do it and he said, "Sure I can!" He made a film called *Screen Test Girls*. The premise was fantastic for a low-budget feature film! He set up a camera and sat behind the desk. In comes the beautiful luscious girl for a screen test. O.K. he says, I want you to imagine you're a hooker and this is your first night and there's the guy. In walks guy, they go to the couch and everything they do has got to be right! You can make no mistakes and every foot of film is usable! What's cutting?" (laughter . . . exit)•

—edited by Á. Ibrányi-Kiss based on an interview by George Mendeluk who is a freelance writer-director presently completing a 15-minute children's film, *The Christmas Tree*, which stars Mike Mazurki who has appeared in such films as "Guys and Dolls", "Some Like It Hot" and "Murder My Sweet".

the evolution of a screenwriter

OR HOW I LEARNED TO STOP WORRYING AND LOVE THE RUSHES

Douglas Bowie



Dustin Hoffman might be interested.

Rumours like this are as rife in the film business as promises in a political campaign. And considerably less reliable. During the two years I was involved with the making of *U-Turn*, one of the many lessons I learned, some human, some professional, was that, although such rumours should be taken with a large grain of salt, they should not be ignored. In the precarious world of Canadian feature filmmaking, exploration of even the remotest possibility may spell the difference between a film actually getting made or remaining a glint in the author's eye.

The idea for *U-Turn* had floated around in my head for months — the story of a man obsessed by the memory of a beautiful girl he had seen only once, fleetingly, at a remote ferry landing and his attempts, several years later, to find her again. I finally sat down and wrote a ten-page description, which I padded out with quotations of rather tenuous relevance from famous authors and labelled, rather pretentiously, "Thematic Outline — Untitled".

I sent this off to director George Kaczender in Montreal, whom I had never met, but whose work I knew and admired. He liked the idea, took me to dinner at an expensive Spanish restaurant, and dazzled me with tales of the sights, sounds and starlets of Cannes. We agreed that I would go ahead and develop a draft screenplay based on the outline. We also agreed that I wouldn't be paid anything.

Over the next several months I alternated periods of writing alone in Kingston, Ontario, where I was living at the time, with

periods of discussing, arguing, throwing things and more writing with George in Montreal. I was becoming progressively more frazzled by the week, sleeping on a friend's sofa or a lumpy mattress on my brother's floor when in Montreal, and making the 180-mile trip back and forth in a car that quaked at the mere sight of Highway 401. Now, more than two years later, with *U-Turn* in the theatres and actually drawing thousands of paying customers, I'm still stuck with the same car, and it still breaks down on 401. In fact, at the moment it's broken down in the laneway. Peter Bogdanovich doesn't have to put up with this sort of thing. I just know he doesn't.

Although I had written several television plays, I had never written a film script before, and each day had its own lessons. I learned that a film script is never finished. Indeed, revisions on *U-Turn* continued right on into and through the shooting. Even the night before the final day of filming, George and I sat up discussing a new little scene which could be shot if we finished early the next day and had a couple of free hours left before the production had to be wrapped. I learned that a script is never so good it can't be improved. I think "embellish" was George's favourite word. A script is never so tight, it can't be tighter. If a novel has a boring section, the reader can always skip it. If a film does, the captive viewer can do little but suffer it through, and so "cut" was George's second favourite word.

In the fall of '71 the so-called "first draft" of *U-Turn* (actually about the fourth) was at last completed. I can still remember my feeling of immense relief the day we "finalized" the script. The 140 pages I handed over to the typist weighed a psychological ton. I was in such a state of relief and euphoria that I promptly went home and got married. Little did I know what lay in store (in either Canadian filmmaking or Canadian marriage.)

The script was nicely typed up, quickly "embellished" here and there yet again, and sent to New York for professional duplicating and binding. (There is a company there which specializes solely in duplicating scripts for films and plays. I wonder what infinitesimal percentage of these are ever actually realized on stage or screen. A writer who intends to go on writing is probably better off not knowing.)

After we got the scripts back, there was a brief and foolish period when I felt as if the job was done. The piles of scripts looked terrific with their bright yellow covers, my name in gold lettering. I would actually carry one around and show it to people, patting the cover proudly as if it meant something. Soon enough, however, it became apparent even to script-struck me, that although the script was finished, the problems had scarcely begun. Writing an unproduced screenplay is something like learning to juggle — difficult sure, but useless unless you can market it.

The projected budget for *U-Turn* was approximately \$500,000 — modest enough in film terms, but not the sort of sum one is apt to find forgotten in the coin slots of public telephones. Or anywhere else. With no help to speak of, George Kaczender undertook to raise the money. He was optimistic at first and, since I didn't know anything about it, so was I. \$500,000? Didn't *Ryan's Daughter* cost \$13,000,000?

First, blithely, we tried the majors — Paramount, United Artists et al and, not surprisingly, got nowhere. Then we tried the mini-majors, the minors, the mini-minors and the back of a

Volkswagen camper — all to no avail. Simultaneously, the script was sent to agents who specialize in packaging films — a package being a script, director and one or two stars, preferably “bankable” stars, all tied up by the agent and submitted to the studios in a nice neat bundle. It was around this time that the Dustin Hoffman rumour, fostered by some agent no doubt, died aborning. He went to Italy instead.

So we didn't have a package, and as the refusals started coming in slowly but inexorably, we got deeper and deeper into a winter of discontent that didn't look like it would ever be made glorious summer by a sun from anywhere. The son of one of Hollywood's legendary moguls did send us a letter, however, several months after we had sent him the script. (The letter should have been the tip-off. In the film business good news comes on the phone, not in the mail — and *never* in a brown envelope.) “I find *U-Turn* very well written,” his letter said, “even, at times, profound.” A millisecond of hope. “Unfortunately, the filmgoing public is not interested in profundity at this time.” When the script came back under separate cover a couple of days later, it looked suspiciously untouched. Perhaps he could tell it was profound by the cover. Yellow is profound, isn't it?

Potential investors don't read scripts. Their twelve-year-old daughters do.

Around this time I learned another lesson. Potential investors don't read scripts. Their twelve-year-old daughters do. You've heard of shooting a scene two ways. Well, a screenwriter who seriously wants to sell his scripts might do well to write them two ways — one to be hidden away until shooting, and one to be read by twelve-year-old daughters.

The days of that winter of '71-'72 all run together into a depressing blur now. Mostly what we seemed to do was wait, for the mail, for the phone, for one of the many stones unturned to yield up an angel. We would sit around George's apartment with our ever diminishing pile of scripts (we eventually went through more than 100), scheming, composing letters to possible investors, trying to conjure up any money-raising scheme within the bounds of the law. (There was a story in the news not long ago about a filmmaker in France who was caught robbing a bank. I know exactly why he did it.)

One day the answering service had a message that a Hollywood agent named Dan (let's say) had called. We had only sent him the script a few days earlier, so such a prompt reply must surely mean that he loved it and at the very least was about to set up a deal with MGM. George called him immediately and their conversation went something like this — George: “Dan, how did you like the script?” Dan: “Uh?” George: “The script. *U-Turn*.” Dan: “You what?” George: “*U-Turn*. The one I sent you last week.” Dan: “Oh yeah. I don't think I got that one. But look, baby, there's a dynamite opportunity here to do a little black film. Right down your alley.” George: “A what?” Dan: “A little black film! It's not locked right in yet, but it really looks copacetic.” George: “Well, that's . . . uh . . . terrific, Dan. But would you mind checking on *U-Turn*? You should have it by now.” Dan: “Your turn! Righto. What colour is it? Blue? I got three blue scripts here . . . two red ones . . . a two-tone beige . . .” And so on. I'm still not sure what a little black film is.

One should not be left with the impression that we only submitted the script to Americans. By this time we had also approached most of the established and some not so established Canadian producers. Some were enthusiastic about the project and some weren't, but they all had one thing in common — no money to invest in it.

It was now almost six months since the script had been completed and we seemed to have made no tangible progress whatsoever. While George continued to look high and low for money, I spent my time revising *U-Turn* yet again, trying to write the first draft of a new script, spending the few dollars

left from my already stretched-thin Canada Council grant, and wondering why I had abandoned the eminent sanity of law school for the utter folly of writing for a living — especially writing for *films* for a living. Ever present, though almost never mentioned, was the nagging feeling that maybe the film wasn't *ever* going to get made, and the months and months of work and worry would have been for absolutely nothing.

The first breakthrough came at the end of April when the CFDC finally gave its conditional approval to *U-Turn*. I was actually afraid to answer the phone that day, for fear the news would be bad. All day it rang and rang, until I finally figured no one with bad news would be that persistent, picked it up and learned that the CFDC was willing to put in \$200,000. By this time we had lopped \$100,000 off the budget, so we now needed not \$500,000 but \$200,000 and suddenly the whole thing seemed feasible again.

We still didn't have all the money but, by God, we had momentum.

The go ahead from the CFDC was all the impetus we needed to start preparing for the actual filming. *U-Turn*, although a relatively simple story, was a very complex film to schedule and shoot. As the core of the story was a search, the script called for some 40 different locations, interior and exterior, urban and rural. All of these had to be found within as small a radius as possible, and yet look as if they were miles apart.

Our biggest location problem was to find the “quaint, remote little ferry landing” which plays a pivotal role in *U-Turn*. We soon learned that ferry landings, what few of them are left, are neither quaint nor remote. They tend to be dirty, cluttered places down by the coal yards, much more apt to be frequented by stray dogs than by the beautiful woman in the story. We finally found one which, after a magical transformation by the art director Wolf Kroeger, was just right. But don't go looking for it. It's been transformed back.

By now it was July and we had rented offices, and were hiring crew, and scheduling, and holding screen tests, and negotiating for permission to block traffic and do a u-turn on 401 (try that sometime), and I knew then that we were really going to make the film. We still didn't have all the money but, by God, we had momentum.

It is a very real problem in Canadian feature filmmaking that so much time and energy . . . is required to raise the money and set up a film, that those involved are . . . flirting with exhaustion before the shooting even begins.

Although preoccupied by now with casting and the overall planning for the production, George finally managed to raise the rest of the money, bit by labourious bit — some through a lab, some from a production company, Briston Films of Montreal, some from private investors. The final financial contracts were not signed, however, until the afternoon of August 8. We were scheduled to start shooting August 9. It is a very real problem in Canadian feature filmmaking that so much time and energy both physical and nervous is required to raise the money and set up a film, that those involved are apt to be flirting with exhaustion before the shooting even begins.

Our first three weeks of filming were in the Smiths Falls area, 50 miles south of Ottawa and George and I drove down from Montreal as soon as the contracts were signed. I didn't get much sleep that night, but I was wide awake when I walked onto my first film set at 8 o'clock the next morning. It wasn't long until I heard the assistant director Scott Maitland say for the first time, “Roll 'em, gentlemen.” Music to my ears.

A year and a half after it had all started, my script was finally becoming a *movie*.

Eat your heart out, Dustin.

Early this year, the Canadian Filmmakers Distribution Centre compiled a new catalogue, *Films By Women*, listing 73 films made by independent women filmmakers. Already, an appendix is desperately needed — there are so many women entering this field now.* One of the better-known Canadian women directors is Bonnie Kreps, whose films *After the Vote* and *Portrait of My Mother* have been shown extensively in festivals throughout the world and whose “feminist Ann Landers” column appears regularly in *Chatelaine*. Yet, this same woman recalls that “After having worked towards the better part of a Ph.D., I got to the point, literally, where after two years of being a housewife, I came to one fine noon — in bed, next to my two-year-old, watching cartoons. She was bored, I was watching, and I said My God! What are you doing? And I couldn’t figure out why I shouldn’t be doing it. I was so freaked, I leapt out of bed. I remember it vividly, that was the turning point. And just then *The Feminine Mystique* came out. It was a godsend, absolutely, in terms of defining that problem with no name. Betty Friedan had it. She named it. Terrific!”

worked myself carefully into what I thought was a dead-end. But I got completely fed up and said Fuck it! I don’t want to be a professor. I don’t want to write papers that nobody wants to read. I want a larger audience.”

That larger audience was first reached by Bonnie when she submitted a radical feminist brief to the Royal Commission on the Status of Women. Her presentation shocked and excited both the media and the public. “I had tried to look liberal, I even put on stockings, and the effect was that out of East York — which is where I was living — came this straight-looking housewife — which is what I was — who said all these radical things! It became somewhat sensational, and this was in the days when anyone who came out as a radical feminist hit the papers all over the place because they wanted to know what her man is like.” It was as a result of all these interviews and publicity that Bonnie got a job as a researcher for CTV’s W5 programme. “I was the token everything,” she recounts laughingly, “I was the token feminist, token leftist, the one with all the contacts in the student movement. . . . The first thing I got to do was a piece on the Black Panthers. I got to go

BONNIE KREPS : FEMINIST FILMMAKER

A. Ibrányi-Kiss

How had Bonnie Kreps gotten to watching cartoons with her two-year-old? Her saga takes many strange turns. . . . Born in Copenhagen, Denmark, she was raised in Europe, schooled in the United States, has been a radical leftist and feminist all her life, married for 15 years to a physics professor, and almost became a professor herself after studying comparative literature and theatre for twelve years in several universities. Why had she abandoned such a promising academic career? “I was writing all these papers. . . . I was told they were brilliant blah-blah-blah and I finally realised that the number of people in the world who would be interested in reading my papers, or who would be capable of understanding what they were all about, because they were so esoteric. . . . I came up with a number of about 400. (laughter) That’s not enough. I had

back to California even though I was just a researcher because I was an O.K. radical out there to a lot of people. I had been involved in campus politics and the Free Speech Movement in Berkeley even when I was a frustrated housewife. So that was really great.”

From 1968 through 1971, Bonnie worked at CTV as associate producer on several hour-long specials before doing one of her own, *New People for Old*, concerning brain control and genetics. She also worked as associate producer on the *Our World* half-hour series. But it was while working for W5 that she got to make *After The Vote* — the basic Canadian feminist film, which has been shown widely in North America and used extensively for feminist organizing. It was partially the experience of making this 20-minute film that convinced her to be a filmmaker — not a reporter. After three years with CTV, she quit to go into partnership with David Lee. “We were going to do a million dollar great movie with Reiner Schwartz and we had wonderful meetings and couldn’t raise any money. Of course.”

Her second film, *Portrait of My Mother*, was originally

*A Special Note is needed here for any and all women filmmakers sitting in the wilderness with brilliant epics and no distribution. If you have any films you would like to see included in this catalogue and subsequently distributed by the CFMDC (a non-profit group returning 70 per cent of film revenues directly to the filmmaker!) please contact Kathyryne Wing, 406 Jarvis Street, Toronto or call (416) 921-2259.

intended to be a one-hour film about four women called, **Our Mothers, Our Sisters**. The inspiration came as a result of an exhibit at the University of Toronto in 1971 of women's photography. "It was so different, it hit me right in my gut. There was a lot of nudity but it was organic, beautiful. No boobs. It was so political in a beautiful way." This aesthetic inspired Bonnie, especially concerning older women. "You never see women who are past their function, who are no longer sex objects. They're leftovers. I didn't want to make a blatant overt political statement, I just wanted to film four women who were leading strong lives."

The fund-raising started, and ended with grants from the Canada Council and the Ontario Arts Council. The grand sum total was only \$4,000 but it was something — and the crew



Inger Koedt in Portrait of My Mother

started filming Bonnie's own mother, Inger Koedt, a beautiful woman in her fifties who is a great outdoorswoman. She loves hiking, mountain climbing, canoeing, and all these other "so-called men's things. I wanted to show that a woman could be into so-called men's things but not in a stereotype men's way and could also want to bake her own bread; and I wanted to show women of all ages relating to each other without any men around." The film was beautifully shot by Carol Betts on a single-system Canon Scoopic, edited by Judy Steed, directed by Bonnie Kreps with tremendous assistance from Roz Michaels. What was originally shot on a ratio of 5 to 1 became less than a 3 to 1 ratio when **Portrait of My Mother** became a half-hour film unto itself. It has been sold to the CBC, shown in festivals around the world, and is still in great demand.

In the meantime, Bonnie Kreps continued working in the feminist movement. She was one of the organizers of Toronto's New Feminists, wrote a handbook on the Canadian Movement: *Guide to the Women's Movement in Canada* and

was one of the organizers of the short-lived Women's Communications Centre. Short-lived partially because it was funded through the Local Initiatives Programme, and short-lived mainly because most of the media women involved got tired of administrating and wanted only to get back to work again after four months. The Centre did produce another handbook, *What was That!?* co-written by Bonnie and Lorna Tener but, "I don't enjoy organizing. I can do it, but it's not really where my head is at."

Especially now, with an hour-long film in the works and a Canada Council grant to live on while she's trying to raise money for this feminist farce called **Waking Up in Canada**. Co-written and to be co-directed by herself and Roz Michaels, the film starts with *Sleeping Beauty* (Gayle Chernin, hopefully) waking up thanks to her fairy godmother and venturing into that big, real world out there. At this point, she's still a doll, but she gets involved with the Movement. And things start to click, until finally she goes to the looking glass as a person not a preening doll, and turns it around to show a world filled with sleeping men. The film is going to be both dramatic as well as a partial documentary about the women's movement in Canada today. Basically, it will be about two things: "One, that the woman's movement is large and functioning and filled with strong loving women doing loving things together, and two — that women have a raucous and ironic sense of humour. It's not joke humour, but it's very funny." The theme of the women's movement being a mirror to a rather sick society, and of women being behind the looking glass, will run through the film. When it gets made. And it, too, will be made by women.

As well, a full \$10,000 of the planned \$50,000 budget will be spent on training apprentices working on the crew, since there is a great need for women with technical skills in filmmaking. Hopefully, **Waking Up in Canada** will be finished in early 1975 so that it can be a major representative for Canada during International Women's Year. Things are humming. . . .

There's really no way to end this article, because the film is still to be made, Bonnie is still working on it, and in the larger context — the involvement of women in film can only increase. Do all women filmmakers make feminist films? "It's hard for me even to imagine being a women's filmmaker without being into some kind of feminism. If you're a woman, and you want to make films about women, even if you don't make overtly feminist films with some heavy political statement, you are in the same boat. It's the one revolution I really trust because it's really basic."

And Men's Liberation? "I have very passionate feelings towards those few men who are trying to change their roles, because they have no brothers for support. It would be nice to have a movie about them. I wish they would make one."

Carol Betts, camerawoman



TERRENCE ST. JOHN MARNER

interviews

FILMWEST

How does the Alberta government encourage film production?

There is a tender list in the province that has been rather personalized; has tended to be sort of one man's decision. They have not in fact put all filmmakers and all provincial production companies on provincial government tender lists up until last year. I think they're more open now. I think they're talking about putting up a small amount of front money for everybody who tenders on a provincial government film; a hundred or a hundred and fifty dollars, just to pay printing expenses or travelling expenses associated with putting together a proposal and a budget and whatever else has to come, like what they're asking for on their tender notice. So in that department, things are a little bit healthier. The Film Industry Development Office's first mandate is not in fact to develop filmmakers or to develop filmmaking in Alberta. Its first mandate is to attract feature filmmaking from Hollywood and New York into the province so that the province can reap the benefits of people eating here and sleeping in hotels here. Secondly, and I'm pessimistic about this, they want to encourage the hiring of handfuls of local filmmakers to take seventh string jobs on what would very likely be union crews. So I rather suspect that it won't do filmmakers in the province all that much good.

Especially if you're essentially documentary people.

Well it's not true that we at Filmwest are only interested in documentary. We're not. Most people in the province are. We are developing a feature kind of package. We've got the rights to a couple of scripts already. Scripts which are virtually ready to produce. Over the next several months we're going to be trying to put together some investment to get started. Hopefully we can do them on a reasonably low budget basis. They're both adaptations. I don't know if you ever read the **Double Hook**. The **Double Hook** is a novel by Shiela Watson who is in the English Department here. The second story is called, for the moment, **Truckdriver**. It was written by Vladimir Valenta.

We are also working in connection with him to put together a dramatic television series in 16mm. We have thirteen programs in outline form. The stories are based on human interest newspaper reports involving real incidents related to the ethnic population of rural Alberta.

What kind of sponsorship do you anticipate for all this?

Well, Canada Council are seriously interested in sponsoring the writing. We will farm out a great deal of the writing. Some things will be written by people here in Edmonton, but we're also going to move some out of the city if we can.

Are any of the television companies interested?

It's hard to measure the extent of their interest because what they're asking for is one completely polished script and twelve at least reasonably well-outlined stories which will indicate which direction they're going to go.

Who will do the acting?

We have auditioned all across Western Canada, for a year and a half now. We've got a lot of people on file. We know a lot of people who have left this particular area and have gone to Toronto or wherever, to try and make a living, who would be more than willing to come back and spend a summer shooting.

I find this interesting because, a few months ago, a local television station asked if I would be interested in putting together a series of thirteen shows, and a drama series was



Reevan Dolgoy and Hanson Bearspaw in Ernest Brown: Pioneer Photographer

precisely what my mind went to. The station said that it was absolutely out. There was no way I could do it. When I asked why not the production manager said, "Well the public is so accustomed to really good professional stuff coming from the States, that they wouldn't look at local productions."

This is the kind of bias which we have set out intentionally to correct. It has two main thrusts and one is at the local level for people who will not place their confidence in local producers, directors, writers and what have you. The other is an internal media bias on the part of media producers who say that it's not really that good unless it's produced in Toronto or Montreal or New York or Los Angeles or Dallas, Texas or what have you.

I think we're beginning to successfully crack that nut. The last one-hour film we did which is only a partially dramatized documentary is called **Ernest Brown — Pioneer Photographer**. It helped to do that because technically it's an extremely proficient movie. It totally surprised a lot of critics who came to look at it expecting to have to apologize for local quality. Gradually these prejudices are being broken down and I think more people are open to talking about a co-production on a dramatic series or a co-production on a documentary series, where you can do more than one film at a time or one pilot at a time. You can put it together as a series that can be efficiently produced, rather than doing a spot here and a spot there. Doing things as a unit helps to realize economics which are important. Especially in a young country's situation.

It might be an idea if you said something about your development as a company and how you sort of mushroomed up.

Filmwest started in July of '71. Prior to that there were two smaller companies in town by the name of Film Frontiers and Barnyard Films International Ltd. Neither of them had the equipment or the skills or the conceptual capacities to survive as a small company doing different things on their own, so they decided in 1971 to get together and form a new company and even bring some new people in. There were three people from each of the two sides plus three or four other people who came in as independents and formed Filmwest Associates. The



William Thorsell and Anne Wheeler in the Filmwest production

first things that Filmwest did was a six-part series for CBC-TV here and a two-part series for CBC-TV in Toronto, and some public service commercials; just very small things, and some for educational television through the Department of Education.

You mentioned doing something for CBC. We have the impression in Saskatchewan that CBC are very distant people to deal with. There's no local production at all. If there's anything done at all locally, it's basically reportage.

It's been a similar situation in Edmonton over a long period of time in our experience. The only kind of local programming that we've been able to take part in has been their local supper hour news and public affairs program which is usually an hour or longer. The half hour films we did for them fit into that format. But rather than treat CBC as a whole, it's probably more fair to treat CBC in terms of whatever producer you are dealing with. There is a range of levels in the CBC. First there's CBC policy which says one thing and another. Then there's CBC budget which dictates one thing and another, but over and above that there are people who will refuse to deal with you. We were fortunate in having somebody who was willing to place a degree of faith in us and believe reasonably in what we were doing and what we were trying to do as a company. Hence, we got *Country Doctor*, *To Live Good*, *Shelter* and another film called *Urban Dilemma*. We also did a film called *To be Ungifted & Western Canadian*, which was sort of an expression of the artists' situation in western Canada vis à vis the media, and the cultural institutions at the federal level and that kind of thing.

I think even now CBC policies are changing again. I think in 1974 and 1975 you will see them opening up a bit more towards co-producing things and letting producers retain some rights which CBC retains — producing 16mm features for TV, sharing investment from all sides, having it put together by a producer outside the Corporation. They're also, I think, loosening up gradually as far as regionalizing their production facilities. I know the CBC outlet here made a kind of a breakthrough when it began to produce the *Tommy Banks Show*. It's all written and produced locally.

So with precedents like that the central brass tend to loosen

up a bit and as budgets increase at a regional level, they allow more regional control. That again is what we're really after. I don't think there's nearly enough feed from regional situations in Canada to really justify the mandate that was given to CBC by parliament. No doubt the latest CRTC hearings will help a lot.

It's an analogous situation now with the NFB. They're beginning to worry down in Montreal about their image and also their lack of involvement in regionalized production.

The NFB has begun to set up a regional outlet in Halifax just as they have done in Vancouver, and this spring they'll be opening up a production office either in Edmonton or in Calgary, but it will very likely be in the province of Alberta. I'm not sure, I think they want to put it here so they can use it as a take-off point for getting into the north more. What Edmonton does have is an extremely good lab which can process virtually any kind of film. It's fully equipped with flatbed editing tables and sound transfer units, etc. That sort of took them by surprise.

My impression from what I find is that everything that happens outside Toronto or Montreal takes the NFB by surprise.

Well yeah, the guy who was in charge of English production in Montreal was pretty surprised when he drove into the city and saw big buildings and so on. That's typical of eastern bias or eastern attitudes. I really don't like to go into that because we've been into it so often and probably the people in the east are tired of hearing and reading about it. I can remember the first time we visited CBC in Toronto. They were totally surprised that we knew how to expose film and how to take light readings, etc.

It's part of the old colonial attitude that came with the building of the railroad from the east to the west. We're still gum-chewing cowboys as far as most of them are concerned.

What sort of co-operation do you have with other companies in Alberta?

Filmwest doesn't really have all that much. We have a pretty high degree of co-operation with other individuals around the province who work by and large, as independents. Most of the other companies fall into the same category as your people in Saskatchewan who take up the industrial side or the commercial-making side of the picture. But there certainly are people in the province that we work with. There are people in Calgary and in Lethbridge, even people in town who are just small individual companies.

Where did you get your training?

Here, in town. Just doing it. Just buying a camera and starting. Just buying a tape and starting, developing from there. A few people have had formal training in film. One of the unit has gone to school at UCLA, but apart from that people had training just in theatre arts and that sort of mode. I worked for CBC for a while as a freelance radio and television story editor and interviewer, that kind of thing, but I certainly never had any technical training.

How is the company organised?

Well my role is by and large putting together proposals and outlining films. I'm not that much into detailed research or script writing. The other half of my job concerns financial management and budgeting, trying to sell and putting together series and packages. I might add that we're setting up a distribution centre here, and hopefully we'll be able to set up an arrangement where we can work as agents of distributors who are centered in Toronto or New York.

That's another one of the things we're trying to do to give us an economic base, something just to fall back on during the long, cold winter if you want to call it that.

What equipment do you have?

We have a 16mm Arriflex BL which is fully equipped; zoom

etc., Nagra IV, we just bought a new Nagra SN, the pocket sized one. A couple of Uhers, a 1000 and a 4000, two crank Bolexes and one motorized Bolex, plus a pretty good lineup of lenses to fit the Bolexes. We've got two fully motorized editing benches. The lab here that we've got really good relationships with, has a new Moviola flatbed. He will let us use it at a pretty reasonable cost. They also have a small mixing board and good sound transfer unit which our technical sound people can use without having to have an operator. It's a good working situation.

What is the lab?

Cine Audio. They have a color processor, but we still do printing in Vancouver.



(left to right) Gary Armstrong, Robert Reece, Tom Radford and Allan Stein with Hanson Bears paw and Reevan Dolgoy in front.

What staff do you maintain permanently?

Usually seven at the bottom, but we go up to fifteen, sixteen, seventeen depending on how many productions we've got going.

But you have seven people working full-time?

Yes — in fact we've had three films going at one time.

What sort of relationship do you have, if any, with the unions?

Virtually unheard of. We pay ACTRA scale if we hire actors. We usually subcontract music to a music producer. It's his obligation to make sure that union production regulations are lived up to.

The music is usually delivered to us clear. We have signed authorization to use it for optical sound track uses.

Apart from yourself what do the other six do?

The basic seven are pretty well versed in a number of aspects of filmmaking. It would be more fair to call everyone here, apart from myself, a filmmaker, rather than a cameraman or editor. Although those kinds of things are tending to develop. There are people here who are better at handling sound than others and there are people here who are much better behind a camera than others.

Most of them have just learned the craft in practice in Edmonton? — They must all be fairly young.

I would say the average age is probably 28 or 29.

Have you done any industrial films?

We're not adverse to doing films for industry as long as they

are not hack industrial films which are glossing over pretty obvious stinking pollution situations or something like that. We've been approached by one mining company who are stripmining in the mountains. We told them quite frankly that we were interested in making the film for them as long as we were reasonably satisfied in our own conscience that they were worth making a film for. In this kind of case we'll go to people in the Department of Land and Forest and Department of the Environment; the pollution people who operate independently of the government to see if we can get an assessment; not only of what they're doing there but about the rehabilitation programs, whether or not they're cleaning up behind them and replanting and this kind of thing.

How many companies of your size would there be in Edmonton?

We're the largest.

How are you organised financially?

This company has never paid people well. We're probably just paying poverty wages which is around \$3,000 to \$3,600 a year. Previous to that we were paying a hell of a lot less than poverty wages. For the first year and a half people made no more than \$250.00 per month and during a lot of that period of time, people weren't working full time. Now we're paying \$400.00 per month to people who work here. It's beginning to look like we're going to be able to keep at least the baseline people working pretty much full time. If it gets to a situation where we can raise that again, then of course we'll do it. But usually what we'll do, since we are all shareholders, is see the value in laying off an increase in wages until the year end and look back. We'll look at the accounts and decide collectively whether or not we will take an increase in salary and I think that attitude has been one of the leading factors in our survival. People are willing to make personal sacrifices for the collective benefit — well certainly it has been that attitude that has bought us the Arriflex and the Nagra, and has bought us time, time — which is really important in gradually developing some credibility and a track record.

Do you charge the normal going rates for what you do?

We try, but we negotiate — there's no such thing as a going rate in this town as yet. It's contingent on so many other things. If you're competing with thirteen other people in response to a tender and you know that you've got a really good idea, then I think you can tender a budget which is viable and will not oblige you to take a bath in the production. That has not often happened. I think because we are trying to respond to peoples' needs, we've finally arrived at a way of looking at situations and trying to extract from people information which is helpful in putting together a story outline with a story key, with a story tone, that will give them some kind of a theme that they can look at even before we start to pull focus.

That's the area in which, for some considerable time, we were very weak — not knowing how to respond to the often unarticulated needs of a potential sponsor.

How do you work together as a unit?

Often a director or producer will deny a cameraman or editor access to what they're really after until the first day of the shoot, and that to my mind is really wrong. It seems to me that you're really not preproduced until the cameraman has had a chance to go over the script with the director and the producer for that matter, and even change it. I think a director has to be open to that, especially if he doesn't have some skills as a cinematographer himself. That has been another strong point here. Everyone has a chance to take a kick at the script before it goes into production; and that includes the editor. If a person who's going to edit the film says that there's no way that this cut is going to work, then we sit down and rework it. A lot of things have gone into production in the east that have been CFDC funded which just have not been carefully enough

pre-produced or put in a ready state before they pull focus. Believe me, it's really worth it; it really pays.

You've already had some experience with the CFDC. How did they go for your internal financial structure?

They didn't, they were not happy at all with what we were prepared to pay. They said you can't pay a cameraman \$400.00/month and expect him to be a good cameraman, which is a bureaucratic consideration because we know damn well we can do that if we want to. We can give him nothing, and if he wants to do it he'll do it and do a damn good job on it. But they've got this thing in the back of their minds, that unless you pay a guy top rates he won't do what you want him to do; that he'll sabotage you.

But of course the other side of that coin is that if they did give grants to people who applied on your basis, they'd have shit from the unions.

Maybe they would. I really don't think the CFDC as an investor has to worry about that. It's the producers' problem.

Yes, but the CFDC is also a political sort of organization.

Yes, that's true. It's a political organization; and that's a reality that I suppose we should try and live with more, but at the same time, I feel a little bit badly about the fact that they're not willing to live with some of the producers' conditions and problems and so on. What we basically wanted to do was do a film which would involve a larger number of actors for a long period of time, rather than doing a film with three people in it. Anyway, we're going to go carefully now. I suppose it's a little bit conservative, but I would much rather be in a position to say that we are going to make a good feature the first time around rather than take money and blow it just through inexperience. That's a little bit too indulgent for our tastes. It's also not too good for one's financial reputation.

How do you think as a company you would transfer the feature situation?

Well, in fact we already have; Ernest Brown was an hour. It was managed reasonably well. The film we're doing now is a dramatic film. It's being done as an industrial safety film for the Workmen's Compensation Board. We've got a character in it who is somewhat of a Grim Reaper, the biker character, but he's more of a gentleman; and there's a dramatic tension all the way through the story, there are ups & downs in it. It's probably the most dramatic thing we've done. We're using actors and we're using costumes and we're using makeup, props, dramatic lighting, etc.

More like a Peter Watkins' documentary-feature type mixture...

Yes, we're using a lot of documentary information. There's dramatic dialogue in it. We've hired actors to play certain parts.

It's nice if you can get industry people to back you up and get in what they want in, while at the same time you're getting the experience you want. That all adds up. If it's handled well, dramatically, it speaks for itself.

If it goes, it's going to say a lot about whether or not our editors can handle a 90 minute film. I think the music can be handled. I think cinematically it can be handled. Whether or not it will pace properly and maintain a rapport with the audience remains to be seen. I have reasonable confidence that it can be done. So I think our strengths are on the verge of being graphically provable. I think it will come. I'm sure that we'll all feel more comfortable about producing fully dramatic, full-length features once this period of consolidation and transition is behind us.

Terence St. John Marner is an Assistant Professor at the University of Saskatchewan in Regina.

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Photo: Baltazar



independent Julius Kohanyi prefers to play them by his own rules

short games

George Csaba Koller

If one had to choose a single adjective to describe Julius Kohanyi, it would be *friendly*. Having met the 37-year-old Toronto filmmaker repeatedly over the past three years, the most lasting impression one gets about him is that of a hell of a nice guy pedalling his foldable mini-bike, dodging the cars on Bloor Street with a smile in all kinds of weather. Getting to know him better, one finds a quiet but strongly independent filmmaker with a growing list of personal, professional and it seems even slightly profitable short films to his credit. Furthermore, after years of making it on his own not by anybody else's, but his rules, Julius Kohanyi has just been appointed by John Hirsch, head of CBC Drama, to the position of producer (succeeding Beverley Roberts) of the new, prime time Canadian Filmmakers Series.

He has represented the Directors Guild for a number of years on the official Canadian pre-selection Committee, which is in charge of selecting the best of our films for all the major international festivals, including Cannes. As a result, Julius has seen most of Canada's recent output and has invaluable experience in judging films technically and artistically. Hirsch is to be commended for choosing this man to deal with independent filmmakers, even though there is a strong argument to be made against any single individual having the final say as to which independent films are to be shown on the CBC in general. But Kohanyi is approaching this very delicate task with the right kind of healthy, open attitude. "We will try to give exposure to those Canadian films either forgotten or never before exposed to a mass audience," Kohanyi is quoted as saying in a CBC press release. "The series will feature the work of filmmakers who are innovative, emphasizing the experimental and the abstract." Filmmakers coast to coast are urged to get in touch. The program is to be aired 26 consecutive Friday nights at 10:30 pm on the English network, starting in September.

Born in British Columbia and having spent part of his boyhood in Hungary, Julius Kohanyi got involved with filmmaking through his interest in art, which is still very strongly reflected in the content of his films. *Requiem for a City Block* and *The Softness of Concrete* from 1960 and '61 have self-explanatory titles. *The Herring Belt* is a short made in 1963 about the Kensington Market area of Toronto. *The Artists' Workshop* (1964) is first in a series of films dealing with other art forms; *Little Monday* ('65) is an impressionistic look at a Mexican village, through Kohanyi's animation of artist John Gould's sketches. *Teddy* is a study of the alienation of a young immigrant boy, dealing with his fantasies of revenge, suicide and idealized family love. That was directed by Julius in 1967, and the following year he organised a film crew over a weekend, flew to London and visited Henry Moore's country home and studio by Monday, all as a result of a wild idea that came to him in a bar on Friday night. The outcome was the widely acclaimed half-hour *Henry Moore*, which was shown on both the U.S. and Canadian TV networks as well as garnering a long list of prizes at international competitions. Kohanyi is still collecting royalties from worldwide sales of this and his other films, and is proud of his "balance sheet" being in the black. Several of his recent shorts were just sold to Australia and Sweden.

Tevye, made in 1969, uses artist Saul Field's unique etchings of Jewish ghetto life with a soul stirring accompaniment of ancient Hebrew music. *Images* (1970) is an abstract succession of swirling images and geometric patterns, not unlike the 2001 space warp sequence, utilising some of the same techniques. He did *Eight Short Films on Art* in 1971 and *Rodin* the following year, on the sculptures of the master now housed in Philadelphia, New York and Toronto. (For a comprehensive review of *Rodin*, see Cinema Canada No.4.) *Gates of Hell* is a shorter look at one of the most famous Rodin creations, and three short films were shot by Julius on a trip to Brazil last year. He just completed *Games* (Canada's official entry in the San Sebastian festival) and has another short coming out soon, plus he's planning a feature film called

Phenorite for later this year. And now he's working for the CBC full time, as well as helping Gerald Pratley and Clive Denton on more Canadian participation in the 1974 Stratford Film Festival, to be held September 13-22.

On a recent visit to Cinema Canada's Jarvis Street offices, Julius Kohanyi summarized the economics of his type of filmmaking: "*Games* doesn't have an ounce of dialogue, which is good for international distribution. The film cost about \$10,000 to make, I'll recoup \$3,500 of that from the CBC sale. There's another \$6,500 to go, but I can get that on foreign sales in no time. A thousand here, two thousand there, that's all you get from tv sales, but then there's the educational market and the educational value of the film is far superior to the commercial value of it. We'll have it up at the Science Centre with the new Godard film (*Tout Va Bien*) the first week of June."

Games is a simple story very visually told, with an excellent soundtrack prepared by Julius and Chris Stone. Pasquale Bonniere (the young son of director René and art director Claude Bonniere) plays the boy who gets locked into the Royal Ontario Museum and then trips out on all the marvellous art treasures stored there only to be overcome by fear. It all winds up well, however. Pasquale is a good actor, the camerawork by Lance Carlson and Bronco Perak is professional throughout and Julius is a very sensitive director with a good eye for art and how it should be photographed as well as a strong sensibility for a child's world of joys and fears. *Games* is a great way to introduce kids to the wonders of the R.O.M. (short of a personal visit) and it's also a pleasant and exciting cinematic respite for adults of all ages who still know what it means to see through a child's eyes.

"I called it *Games*," explained the director, "because he just plays games in the museum by sneaking in, but then the thing reverses itself and the museum starts playing games on him. And at the end we realize that it was all games, nothing else but games, because when the kid looks back and sees that there's nothing there at all, everything is very peaceful, he just breaks out into a smile. It was all in his head and the museum guard smiles with him, as if to say, look there's nothing to worry about. You know as a kid I was always safe and secure as long as somebody was around me. But the minute I realised there was nobody else around and I could hear my own footsteps, I felt that it could really be dangerous if I was left there by myself."

We had just finished screening the film in the basement with the entire staff of the Canadian Filmmakers Distribution Centre (which handles some of Julius' titles) and Kohanyi was very pleased with the response of these "connoisseurs of film" as he called the gang at 406 Jarvis. Phones were kept ringing while we sat and watched at times enraptured, at times exhilarated by the fast moving camera, at times mellowed by the experience of wandering through the art of the ages with Pasquale. "I'm really flattered," continued Julius as we sat down with the cassette recorder, "because you guys see films every day, and to have all the people stand up down there and say that it was a good film really gives me a good feeling. And filmmakers are so desperate, when they finish a film, they don't know how good it is any more. They think that they have put their best work into it, but they're still looking for some kind of reassurance. And when what just happened downstairs happens, then you know you're home free."

We hope that Julius' attitude will not be changed by six months at the CBC. He'll have a lot of fragile egos to deal with, to be sure, both from without and within the Corporation. But he's faced challenging problems before and has coped with them admirably. "The biggest problem shooting *Games* was the lighting," he went on. "I wanted slash lighting, dramatic lighting for all the running shots, and we couldn't have lightstands in the picture, so the lights had to be hoisted and concealed. We had to pay the chief electrician from the University of Toronto who knew where all the plugs were we could plug into. The guard cost \$100 a day, since we shot

always at night for five days in a row, from 5 pm to 2 am. The museum cost \$2,400 all told, but it was worth it, because it was just like Cleopatra's sets, except these were original. If you go into a private studio it will cost you \$500 a day and you can still smell the paint and all you've got is two walls."

Some additional lighting problems involved recreating for colour film the kind of eerie illumination a museum has at night, with only the glass cages being lit low-key. Some available light was utilised, along with a wheel chair for the fast travel shots, meant to be the point of view of the running boy. "The running shots weren't undercranked as most people might think," Kohanyi explained. "It wasn't a speeded up camera process, that would have been too jerky. I strapped Lance Carlson into our brand new wheelchair which we had to pay for and I still have, and I told him only one thing: 'No matter what happens, just keep your finger on the button.' I wanted him to aim to the left or right as I told him, but that's all. I insisted on pushing him myself. I knew exactly what tempo I wanted and I knew exactly what I was going to do, without telling him. Then I wheeled the chair very close to the bloody glass cages (some of them housing a most beautiful Oriental exhibit with all the exquisite miniature statues of warriors and priests sculpted thousands of years ago) so I would get the effect of almost running into them. At the last minute I would swerve away, but I told the cameraman not to let go of the button so I would get that frightening effect. He was frightened himself. I was going around wearing Adidas sneakers all year pedalling my bike around. Well this time it was Adidas all the way, I couldn't even put the brakes on had I wanted, it was a really fast chase scene, and I became the victim of my own plan. I was running down all these rooms and I finally thought about stopping but didn't know where or how. So I rounded some more corners and ran out of breath eventually, but it was just one big push and we used most of the footage in the film. When we stopped the chair Lance just let out a sigh of relief and he said to his assistant "take the camera!" (laughter).

Kohanyi is a good friend of the Bonniere s and when the idea of the film was discussed, René suggested using Pasquale as the lead. The handsome twelve-year-old has been in a film

before and had turned down a role in the *Collaborators*, the popular CBC crime show produced by his father, since he would have had to cut his hair. Julius liked his attitude, watched him play hockey, admired his pugnacity and chose him for the role. He's pleased with the boy's performance: "He's got a warm, receptive face, his dramatic abilities are good and he gave me exactly what I wanted — reactions, not actions. He's also a good filmmaker — I saw an animated film of his in super 8 which was out of this world!"

Kohanyi has worked with children before and he recognizes the difficulties of having to handle them more delicately than seasoned troupers. "I remember one night when Pasquale was extremely tired," he recounted warmly, "because he was playing hockey. We picked him up at five o'clock and by ten he was washed out. We were shooting in the Chinese section where I wanted dramatic reactions and I couldn't get very much out of him. So I got one of the crew members to pack him into a car and drive him home. And I found out later that his dad asked him how come he came home so early. Pasquale told him that he thought I wasn't very happy with his performance that evening. His dad asked him what he was supposed to do, and he said act frightened. René showed him how to look scared, and you know that night he was up in front of a mirror in his room practising, and the next night he was great!"

Julius Kohanyi gets great pleasure from directing short films and believes that a number of our movie makers suffer from a "feature film mania" even at the expense of the content matter. Many films are needlessly stretched out by leaving in long shots just to eat up more time, he explains. "It doesn't matter about length. You can have a ninety minute piece of shit or a ten minute very powerful piece of cinema." His newest is a seven minute tour de force entitled *The Hydrogen Atom*, a film by Julius Kohanyi et al. If that visual title has you puzzled, it is the symbol for the most abundant material that makes up the universe — the hydrogen atom. "This is the time clock idea," he goes on "and the film deals with the creation and destruction of the universe seen through the point of view of an artist, a painter. It's all done through the pointillism technique. It's really a beautiful film, shot in 35mm, and soon I'll have a 16mm reduction print of it and I'll bring it to screen down in the basement."

In spite of his infatuation with shorts, he does not rule out directing features, even movies for television if need be, and has his first one *Phenomite* ready to go in the Fall. He plans to shoot it without CFDC assistance, since the Corporation has already turned the script down some time back and he prefers to steer clear of that path. "I've made my films without them in the past. All the hassles aren't worth the effort. I have a backer who believes in me, my work, and all I had to do was to show him my balance sheet for the shorts. Think of what one could make with a good feature. And look at the CFDC's balance sheet. The only thing I go by is results."

He turns inward for a moment, and after some reflection the man who's unique in having made enough money to live on with independent shorts candidly admits: "The fact is, short films are the bastards of this industry. In commercial theatrical distribution there's zilch in them in terms of money. A filmmaker might be able to go ahead and scrape up enough money to do one short, but that's about it. The labs and everybody else charge the same whether you're processing shorts or features, the CFDC has stopped grants to short films, the Canada Council has just started recently to give more money, but in the last few years shorts have dried up in this country. There was a great shortage of shorts submitted to the pre-selection committee this year, and this country has always been internationally known for its shorts. I think that short films are just as crucial as long films. It's just as hard to write a short novel as a long novel, because the ingredients are the same, but short films are ignored, they never get any publicity except in your magazine, and that's why I came to show you *Games*." Thanks, Julius, hurry up and show us your next one●

Director Julius Kohanyi with the poster he helped design for the Stratford Film Festival. Artist was Sam Mvratá of Sunrise.



Photo: Baltazar

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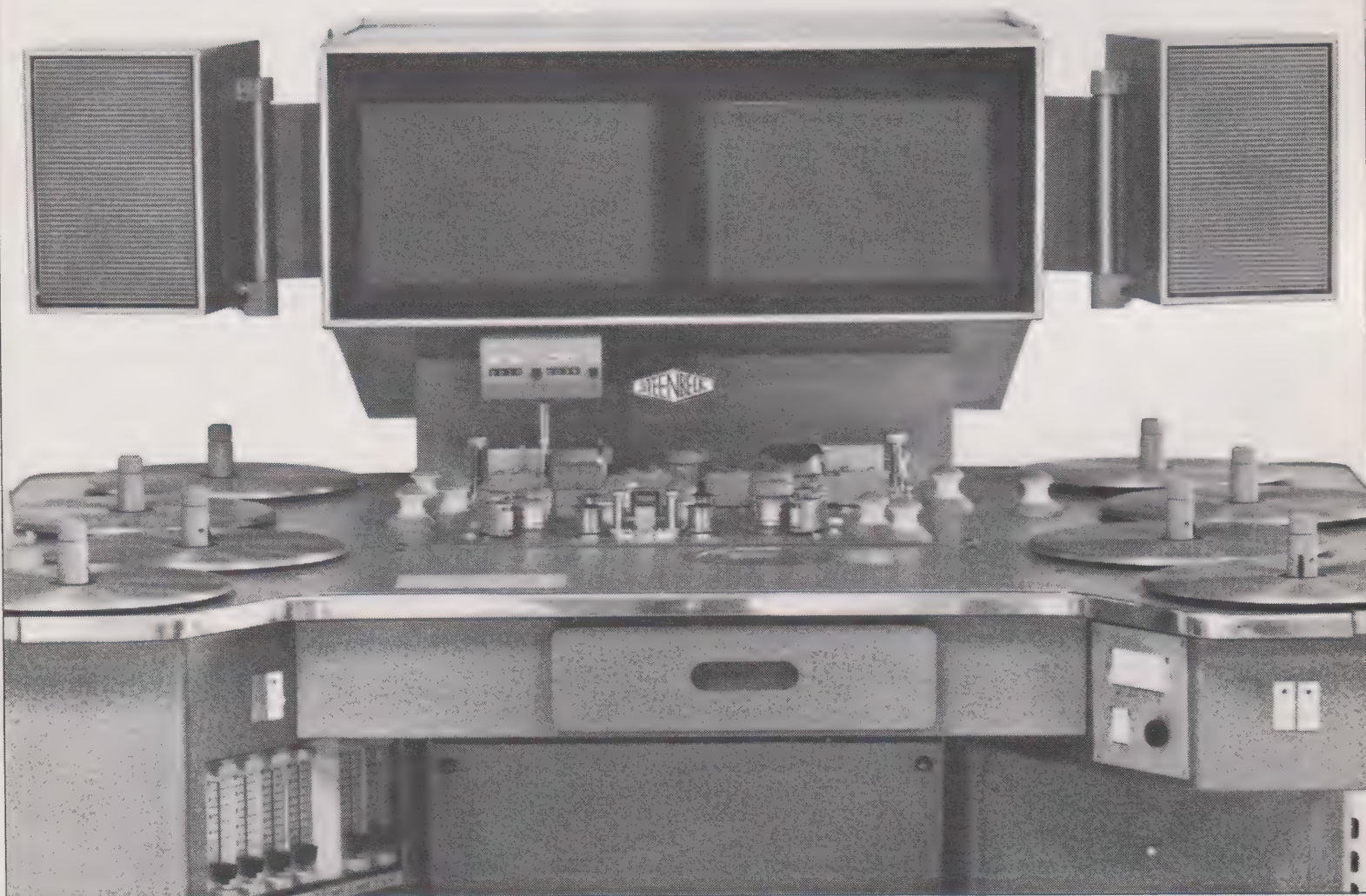
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—edited by Á. Ibrányi-Kiss and Laurinda Hartt

Apprenticeship of Duddy Kravitz

Directed by Ted Kotcheff. Produced by John Kemény. Screenplay by Mordecai Richler, based on his novel. Adaptation by Lionel Chetwynd. Executive Producer: Gerald Schneider. Director of Photography: Brian West, B.S.C. Production Designer: Anne Pritchard. Film Editor: Thom Noble. Music Supervision: Stanley Myers, Standard Music Ltd. An International Cinemedia Center Ltd. production in co-operation with the Canadian Film Development Corporation, Welco United Canada Ltd., Famous Players Ltd., and Astral Bellevue-Pathé Ltd. Canadian Distribution: Astral Films Ltd. Cast: Richard Dreyfuss as Duddy; Micheline Lanctôt as Yvette; Jack Warden as Max; Randy Quaid as Virgil; Joseph Wiseman as Uncle Benjy; Denholm Elliott as Peter John Friar; Henry Ramer as Dingleman; Joe Silver as Farber; Zvee Scooler as Grandfather; Robert Goodier as Calder.

So much of the film's strength depends on Duddy alone, and Dreyfuss did a marvelous job of portraying the two very conflicting sides of that character . . .

Kotcheff: It was something Rick and I discussed a great deal; about where we were going to make him sympathetic and where we were really going to make him coarse, since the whole thing was based on this counterpoising of two elements. It takes a lot of courage for an actor to do that. Even when most actors say, "Yeah, yeah, he is really nasty here", at the last second they always sweeten that moment to engage the sympathy of the audience. We had a lot of integrity about attacking that. I would say to Rick, "Look, this scene has really got to be nasty. You've got to see him for what he is."

Remember that scene right after the bar-mitzvah film when Duddy, Yvette and Peter John Friar have a celebration? Duddy's drinking champagne and he kisses Yvette, and it's really a nasty, licking, wet kiss and he's all over her. Rick did it with an uncompromising quality which I liked. It was a delicate balance to maintain all the time. We didn't want it to fall one way or another.

But so much of the film is also the moral wrestling that goes on between Duddy and Yvette. In the book, you can ignore Yvette. But in the film she is *there*. I thought Yvette's character was much more interesting in the picture. Yvette is sketchily conceived and drawn in the book. Her whole development from a simple backwoods French-Canadian farm girl into a complicated, sophisticated person is one of the strands in the development of the film.

Did you give it more body, or was that Micheline's doing?

Lanctôt: Ted gave it more body — I gave it the physical body, but he gave it the importance.

Were you very excited about doing that role?

Lanctôt: Oh yes! I was excited about the whole thing even before I read it. I hadn't read *Duddy* — I'd read *St. Urbain's Horseman* and *Cocksure*. When they contracted me originally, I said, "Even if it's a walk-through I'll do it." Knowing Ted's reputation and having read Mordecai's work, I just thought it was going to be a very amazing film. The part was a great challenge because Yvette was under-written — it was really starting from scratch. We had to give her a very definite substance which wasn't in either the book or the script. That was great.



Photo: Stephen Chesley

Physically, I don't know how you managed the role since you're such a beautiful woman and Yvette is not . . . that physically appealing (laughter) . . .

Lanctôt: Mind you, the whole physical style of the late 40's period is not very appealing. For anybody.

Kotcheff: But Yvette's supposed to be a farm horse! Here's Duddy, flashing and sparkling and ideas — but *she's* laying all the foundation work. I think that one thing Micheline brought to the role was the sense that Yvette also wants that land. That was terrific. She has a French Canadian peasant materialism about that land. It's not just his dream, Yvette's a dray-horse and Duddy's riding her . . .

Lanctôt: It's the sort of part which appeals to me — she's second line to the main character and she's not glamorous and she's basically a slightly boring character. I found her fascinating to do . . .

Kotcheff: It would be wrong if she were a glamour puss. The point is also that Duddy feels ugly, unwanted, disregarded, unimportant . . . He couldn't have a beautiful woman. He feels at home with a plain woman . . .

Lanctôt: She's just a mere chambermaid. She's not really attractive to anybody but him because she serves him. She serves his interests. I'd much rather sacrifice glamour for reality. And this was one place where that really applied. Glamorous parts are always tricky — you fall into all sorts of artifacts and tricks and it's very easy . . .

Do you wish people would stop comparing the film to the book? It's obviously inevitable, but the film should work without it . . .

Kotcheff: No . . . I don't mind. The only thing is, it's hard for people who've read the book first to judge the film . . . You know what I mean? If you read the book a few days before seeing the film, I don't think you can judge the film properly

because it will be like an illustrated version of the book. Whether the film works independently of the book is then problematical for most people. But I don't mind people comparing it to the book.

Was it your intention to film the entire novel?

Kotcheff: A good part of it. Actually, I don't think there's much missing in many ways. Of things that I shot and subsequently cut, there are one or two things I'm ambivalent about. There's one very very funny scene at the beginning where Duddy's writing his final exams at Fletcher's Field High School and he's cheating. What he's done is — he's got all the answers written on his arm. All the studious people are writing and Duddy Kravitz is sitting there bored. Finally, the teacher turns away and Duddy undoes his shirt and copies it all down. He's copying at a furious rate and some other teacher sees him and charges towards him. As the teacher charges towards him, Duddy starts licking his whole forearm. By the time the teacher arrives, Duddy's licked off all the writing! The teacher grabs Duddy's arm and looks and sees absolutely nothing there except this blue smear. And then you have the famous line when the teacher looks down and says, "You'll go far Kravitz, you'll go far." (laughter) Rick was so funny in that scene! He did it marvellously! That's the only scene I'm a bit ambivalent about having excised. Otherwise, I wanted the picture to have a kind of staccato, jerky energy about it. You know, a kind of mirror of the febrile pace of Duddy Kravitz's life.

Richler must be very happy seeing his novel brought to screen so beautifully even with those cuts.

Kotcheff: He is. Yes. Mordecai shared my ambivalence about the schoolroom scene. He was sorry to see that go. And the only other scene he regretted being cut was the scene where Duddy reads Uncle Benjy's letter by the lake. It happens after he's had his nervous breakdown and Yvette has taken him back and he's living up at her place in Ste. Agathe, slowly reconstituting himself. That was one of the first scenes I cut

and the reason I cut it was because in the letter there's an overt statement of the theme. In the letter, Uncle Benjy says, "There are two sides to you Duddy. There's the behemoth — the nasty, opportunistic Duddy Kravitz that I saw — and there's the gentle intelligent boy that your grandfather saw, bless him. But you're becoming a man now, and you have to choose which one you're going to be." And I hate those kind of things in a picture, where you state the theme. To me, the whole theme is implicit in the structure of the film: the way cheek to jowl there's always a counterpoising of the coarse, vulgar Duddy with the other side of Duddy's makeup. The structure of the film always keeps a perilous balance between these two elements. Somehow, ten minutes to the end, to come right out and say, "There are two sides . . ." — that's what I'd been trying to do through the whole picture! So I thought the scene was unnecessary.

How much of your initial plan of bringing the book to the screen was dictated by commercial considerations? Very unfair question . . .

Kotcheff: Yes. Impossible. (laughter) Well, I don't function that way. I like to make my films entertaining and funny. I cannot stand solemn films. I don't like humourless people and I don't like humourless films. I like people with a sense of irony and I like films with a sense of irony . . . So I don't think about commercial considerations very much. I make a film that pleases me and hopefully it pleases other people. That's the only way I can make films. I don't think anybody can court financial success directly anymore, anyway. **The Great Gatsby** is the first film recently that's tried to court financial success directly, and we'll see now whether it can do it or not.

"Duddy" has very high on-screen values. We were talking about this after the screening and somebody had guessed the budget to be over \$2,000,000. Yet it was actually closer to \$800,000.

Kotcheff: I agree — that had a lot to do with the fact that executive producer Gerry Schneider (he was the private finan-



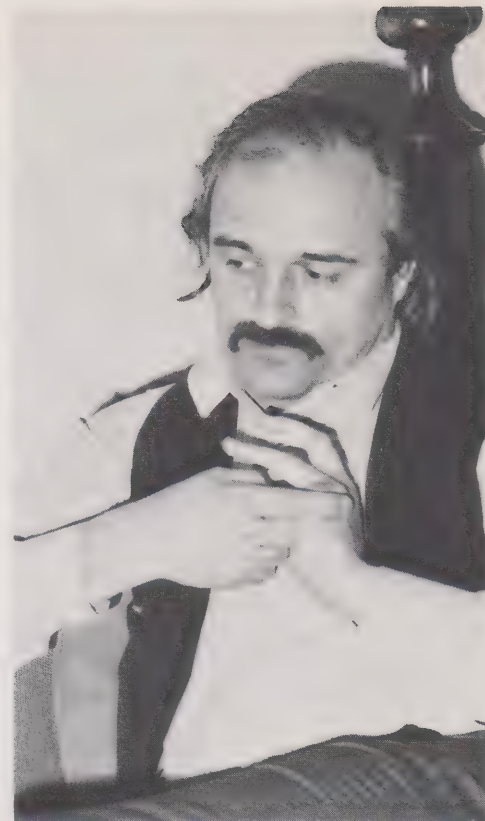


Photo: Stephen Chesley

cier) bankrolled the money from his own pocket. And, aside from that, he did a tremendous amount of work rounding up members of the Jewish community in Montreal to be extras. He organized buses, and when the shooting was held up he'd take people out to dinner . . . That's the kind of money he spent.

Where's your base of operations right now? England?

Kotcheff: Nowhere right now.

You're just floating around . . . Do you consider yourself Canadian?

Kotcheff: Yes.

How do you feel as a Canadian working "in exile" most of the time — self-imposed or otherwise?

Kotcheff: People seem to forget, conveniently, that in 1957 when Arthur Hiller, Norman Jewison, myself . . . and all those people left, it wasn't some act of betrayal — turning our backs on "little provincial Canada". We all wanted to be film directors and there was no film industry here. It wasn't dreamed of; it wasn't even a gleam in anybody's eye in 1957. We didn't want to wait around to be 95 before we directed our first film! We were full of burning aspirations and so we were forced to go abroad. Some went to Hollywood — Norman and Arthur — . . . others went to London like myself. Originally a lot of us thought we were going for a fairly short time . . . but we stayed longer and there seemed to be little reason to come back if you wanted to work in films.

So some of us have been away for a long time. I feel very prickly on the situation because people keep saying, "You're not a Canadian." I get furious. Because in effect what they're saying is, there's no such thing as a Canadian temperament, a Canadian personality — that there's nothing Canadian except geography: "You are now standing on this piece of ice, therefore you are a Canadian." But to be born here, raised

here, to have had your sensibilities shaped here, that's *vernicht!* As soon as you step across the border you're American!

I saw an interview — in your magazine as a matter of fact — with Don Shebib. It angered me. Someone asked him what Canadian films he admired and he mentioned two or three. And they asked him, "What did you think of Daryl Duke's *Pay Day*? — which to me is a terrific film, and something of which all Canadians should be proud. He said, "Well, that's not a Canadian film, is it? He's not a Canadian anymore, is he?" He's not a *Canadian*? Well, what is he? He's only gone to America for three years!

In effect, what you're saying is that this country has a real identity problem: they look like Americans, they talk like Americans, they dress like Americans, they read American magazines, they drive American cars, they watch American television. So what are they? "They're north of the 49th parallel." And that's when you become a Canadian . . . "What's the distinguishing characteristics of a Canadian?" "That he has no distinguishing characteristics." I keep *fighting* those notions. I think there *is* a Canadian quality and that I'm a Canadian and that we have to find out what it is. But we can't just say, "As soon as you leave this country, you're not a Canadian."

Everybody says, "Norman Jewison? No, he's not a Canadian. He's an American." But as soon as they go abroad they say, "Hey! Did you know Norman Jewison was a Canadian?" There are some people with this ambivalence about the people who leave . . . I think there is the dawning of something different from Americans — I think we *are* different from Americans. Americans are utterly plasticized, they're living in some horrible 21st century utopia . . . But I think Canadians are at a point where they're going to diverge from the American nationality. They're at a crucial point. They are similar now, but I think there's a divergence coming up. I've got a feeling. I may be wrong.

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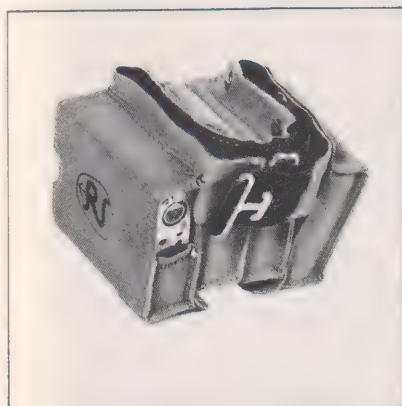
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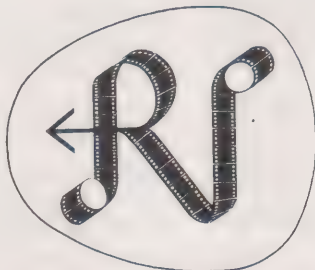
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Richard Dreyfuss . . .

so much more than Duddy

Abrasive, pushy, cocky like Duddy Kravitz? Perhaps, but there's so much *more* to Richard Dreyfuss that makes him a fascinating individual quite unique from any one character he has portrayed on stage, screen or television. Even when Dreyfuss is relatively relaxed and candid, his amazing personal energy and sense of total commitment are always there making his words and ideas seem blunt, final and inflexible. But then there's that keen sense of irony, that certain wit, that makes his performance as Duddy a special pleasure and his off-screen personality so peculiarly charming. His sudden smiles and infectiously humorous laugh break through the aggressively confident exterior to reveal a young man of intelligence and self-effacing good humour. He unabashedly extols his own virtues but is the first to point out his faults and to make fun of his own excesses. He is a person of strong convictions yet those convictions will be reshaped in the face of logical reasoned argument. A Duddy Kravitz wouldn't have the confidence or the courage to expose his vulnerability in any way and so openly. The actor who made a basically disagreeable character like Duddy come alive as a human being worth caring about, is an actor and individual worth more attention than that granted by the current fascination with how much Duddy there is in Richard Dreyfuss. We all possess a bit of Duddy's obsessive aggression; unlike most, Dreyfuss isn't afraid to admit it or to come to terms with it.

The following are excerpts from George Csaba Koller's interview with Richard Dreyfuss just prior to the Montreal world premiere of Ted Kotcheff's film, *The Apprenticeship of Duddy Kravitz*.

Have you been to Canada before or is this the first time?

Well, just to shoot the film. That was the first time.

Were you familiar with Richler's work before?

No, I didn't know him at all until I got the role and then, on the train coming up here, I read a lot of it. I like **Duddy Kravitz** the best so far, except for **St. Urbain's Horseman** which is terrific. A great book . . . Alan Pakula is preparing a film of it, that's what I heard. And I don't know how successful it will be. I hope it's going to match **Duddy Kravitz**. (Dreyfuss laughs softly.) It would be nice if they say (he affects a low, overly solemn voice) "Well, it's got a lot to come up to Ted Kotcheff's **Duddy Kravitz**." Of course, they may say (in another, more flippant dramatic voice), "It's *easy* to beat Ted Kotcheff's **Duddy Kravitz** . . ." I was doing that to Ted all during the filming. Every time he would say "Oh, that doesn't matter" about something, I would say (in the pretentious tone of an imaginary critic): "It is the *little* things that count in filmmaking and in Ted Kotcheff's **The Apprenticeship of Duddy Kravitz** that opened last night, once again we see a director that overlooks the essential . . ." And Ted would go, "*Don't do that!!*" (He laughs.)

Fantastic. . . The critics seem to be unanimous in their recognition of your talents. Is that going to your head at all? You know, comparing you at 26 with Newman or whoever?

Who is doing that? Well, first of all, critics have *not* been unanimous about my talent. You know what I mean? I've gotten *really* bad reviews . . . I once got a review that said: "The one unfortunate note in this film is young Richard Dreyfuss." Another review said: "You can't tell one gang member from another although Richard Dreyfuss draws extra attention to himself by overdoing it as usual." A lot of people do *not* think I'm God's gift to the theatre, so, no it hasn't gone to my head. Also — and I think this is true of everyone — when you're good and you *know* you're good, it doesn't matter what people say. You want affirmation of course but you can still get off without it. And when you're bad, just

because someone says you're good, it doesn't make you feel any better, *really*. I've been *bad* in plays and I've gotten good reviews and it didn't make me feel any better. I've been good and I've been the first to say I'm good. And then it's really nice to have people say "Yes, you are good" but if they say you're bad, they're just wrong that's all.

Duddy was artistically the hardest part I've ever done and I don't have any one opinion about my work in it. I'm 50/50 about it — I think fifty per cent is good and fifty per cent is not. Or 70/30 or 60/40 — I don't know what the percentage is. So that's how I'm going to feel about it. I'm glad that Martin Malina (*The Montreal Star*) said that I was great, but that doesn't change my attitude about the scenes I didn't like.

Can you gauge the audience reaction when you're on stage?

Yes. . . . I have a very visceral reaction to being on stage . . . I don't mean to be crude, I mean I *wish* there were other words to use, but when you're working on stage and you're doing it just right whatever the part is and no matter how small, you're fucking an entire room of people — that's what you're doing. I mean you have five or six or nine hundred people making love



with you, whether you're playing a bad guy or a good guy or a comedic part or a dramatic part. If you're good you can just *feel* it in the air and you know that no matter where you are on stage, they're looking at you and you're doing it right and it works for them. And when it doesn't, you just feel that there are these bodies out there that are just putting up with what you're doing. And you think, "I want this evening to be over and I want to go home and I want to watch television and eat myself into a *stupor*." (He laughs.)

What do you substitute for that interaction when you're in front of the motion picture camera?

Well, I haven't had that much experience so I can't say yet. It's bothered me. It bothered me a great deal on Duddy Kravitz . . . I did *American Graffiti* and in that film the character's perception of things is so much like mine, and my experience in high school was so similar to his, that I was totally comfortable playing him because I really felt like I was just exposing myself in front of eighteen million people, that I was really just saying, "This is Rick Dreyfuss, good evening, how are you?" But Duddy Kravitz was *not* me, although I have

Duddy in me. Duddy was work, hard work and it was very rare that I really got off on it. There was a lot of tension on the set that contributed to it, but the one day that I loved was the last day unfortunately. Not because it was over either, but the work I did on the last day of shooting was my favourite work on the film. It was all the Calder scenes — all the billiard stuff and the conversation with Calder. That one scene with Calder is my favourite scene in terms of acting, in how I enjoyed doing it. That scene is not that interesting to the audience, but to me, I said, "Let's do this forever, man! I could shoot this scene every which way! You want me to change it? (snaps his fingers) I'll change it. You want me to do this? I'll do this." And I loved it.

Does that have something to do with the political content because you were telling off the WASP establishment?

No. I think it has to do with the fact that I work on an energy level, unfortunately, and that scene fit the metabolism that I am. That was the scene where I was sitting down like I am now and talking like this. . . . I wasn't standing up and driving hard and I wasn't sitting down and being cool. I was being my own rhythm. And I loved the way the scene was written. Duddy's got that great speech. Calder says, "I want to be fair." And Duddy says, "Oh yeah, fair. So your daughter gets expelled and she comes home to this Yankee Stadium here, and Andy Simpson gets off and he sits on his ass until his father croaks and he inherits enough money to choke ten horses." I love that speech. Actually, what you said is not so far off. It has nothing to do with telling off the WASP establishment, but we've all wanted to tell off *somebody* you know, and to tell off the power structure that be. I don't agree with Duddy that the power structure is Gentile or Christian, but I would like to go up to Richard Nixon and say, "Asshole!" So, in that way, yes, I got off on that.

There's a great debate in this country about bringing in talent from the outside or using Canadian talent.

If it's an art form and if I'm an artist — a director or a writer or an actor with power — I'd hire the best person I could find for the job and if anyone told me I had to hire a member of a certain ethnic group, nationality or religious group, I'd say, "Fuck you!" . . . It's an art not a business.

Yes, but you were talking about unions. There is a union of actors up here — ACTRA — which is trying to protect its membership.

Yes, you have to protect your membership the way England protects its membership and, hopefully, the way the American union would. But if I was a director in the United States and the best actor was Canadian, I'd hire him and I wouldn't care what the union said to me. I'm talking about the art of it. As much as possible I would use the American and you should use the Canadian but not to the detriment of the piece, not to where you have to settle for something you don't want.

O.K. but you must realize that features costing over half a million dollars are put together as packages and they *are* a business venture whether you like it or not — they're not just an artistic venture. So when a Canadian producer puts together a package he's going to keep in mind that he could use a "name", he could use a Richard Dreyfuss or God knows who — John Bassett was once talking about using Richard Harris to play Louis Riel. And the name has a considerable amount of talent attached to it but still there's a package and a business aspect. . . .

Well, it depends on the given situation. There are situations where the name from Britain is going to do it and fuck the union. There are other situations where you say, "This actor is the best — he's an unknown but I'll make him famous in this part, I'll make him box office for the film." That can happen. It just depends on the individual thing. I can't give you a blanket answer. I want to protect the labour, working class too in that sense, but I would not let it interfere with the film

artistically. Now, if you're talking about box office ... I would ask, "Are there *any* box office Canadians? Can Christopher Plummer cut this part?" and if he can I'll use him. But my criteria is who is best for the role. I've never produced a film and I've never directed a film and who knows, I might ... say "Yes! We'll get the best money person for the part." But I'm talking about where I am right now and I would say my criteria is the best actor for the part whoever he may be.

O.K., here's some background in terms of what is going on in Canada: the Canadian public has been brainwashed by American media for so long that they don't recognize anybody who is native as having talent because they don't see them on the TV talk shows every night. So there has to be a doubling of efforts to counteract all that crap that's flowing here from the States. I'm not saying that everything is crap. I grant all the talent that you guys have down there. But I'm saying that there has to be a point where we dig in our heels and say "O.K., from now on we'll try to develop our own talent", like Ingmar Bergman did in Sweden. He developed his own group of actors who are becoming world famous — Max von Sydow, Liv Ullmann.

Yes, you see, that's exactly what you have to do.

But it took years and years.

First of all, it takes individual Canadian filmmakers with that kind of point of view and also it comes about from a sense of national feeling. You can't create a film industry that has important stars and important directors in a country that doesn't feel itself important, or doesn't take pride in itself. Canada is just beginning to emerge from two hundred years of an inferiority complex, and the film industry is not isolated from the rest of the country in that way. When you start developing a feeling of Canadian pride — *real* pride — you'll have Canadian stars and you'll have people saying "Yeah, he's interesting!" I mean the only way the movie industry got stars was that *people* made stars. The producers didn't make the stars, they were against the star system. But thousands of letters came in asking, "Who was that little blond girl?" Well, her name was Mary Pickford.

... who is Canadian.

Is she really? Is Mary Pickford a Canadian?

She was born in Toronto.

Far out! (laughs) But that's how it happens. And the Canadian public will create stars for you. Is Micheline Lanctôt a star in Canada?

In French Canada.

Well, that's because the French are beginning to feel a sense of unity. When the English Canadians get off their asses and start feeling that, then the problem will solve itself. As a matter of fact, in 1914 and 1915 and all through the nineteenth century, the actors in the Western Hemisphere were mainly British and it took a long time for American actors to get into the film business as opposed to saying, "Let's bring over those British actors that are so hot." And it took a long time for America to develop its own industry — the motion picture industry — and to develop its own star system. Because even *now* Americans suffer from this British thing. Robert Vaughn, a few years ago, did *Hamlet* at the Pasadena Playhouse. He was ripped to *shit* for doing it — it really *hurt* his career! Can you imagine? It hurt his career because he had the gall to play *Hamlet* in Los Angeles where they do films and he was an American actor with no British training!

Richard Chamberlain — who is not a very good actor — went to England, developed a style of English acting, came back, and everyone in America says he is a brilliant actor. Bullshit. I mean, I admire his career — it's the kind of career I want to have; I want to be validated enough so that I can play classical theatre but I *don't* want to be a copy of the British. Old style English Shakespeare is *England*, it's not mine, it's not

the way I want to do it and I'm not going to do it that way. ... So we suffer from it too. You're suffering from it in a larger sense if you think "It can't be good if it's Canadian." Well, when it comes to Shakespeare in the States, "it can't be good if it's American" ... It's bullshit. ... If you'd stop talking about it so much and just start *doing* the films, if you'd stop (comparing yourselves to Americans) and just live your own life and deal with your own country, you'd be a lot better off and you'd develop. That's what the French did; that's what's so exciting about Quebec. They said, "Screw the English! Screw America! We're going to do this!" So you go to Quebec and everyone is doing things. It's really exciting in terms of culture.

There's a lot being done in English Canada too, but you haven't seen it and the reason you haven't seen it is because the distribution-exhibition machinery is controlled by U.S. dollars. I mean, there's no getting away from it.

You know, when the motion picture industry started in the States there was a thing called the combine. And the only reason that Los Angeles became powerful was that people like Sam Goldwyn and Jesse Lasky ... fled New York to get away from the combine which had tied up distribution, tied up the stock, tied up the processing, tied up all the techniques, tied up all the actors. They couldn't get to first base so they left and went to California. ... Well, in one way or another you have to do that up here — you have to get away from the American trip.

Can you talk some about the people on Duddy Kravitz? Any strong opinions, any mild opinions?

They were all nice people — some of them I got along with and some of them I didn't; some of them I'd work with again and some of them I wouldn't. And hopefully, *I* would be different.

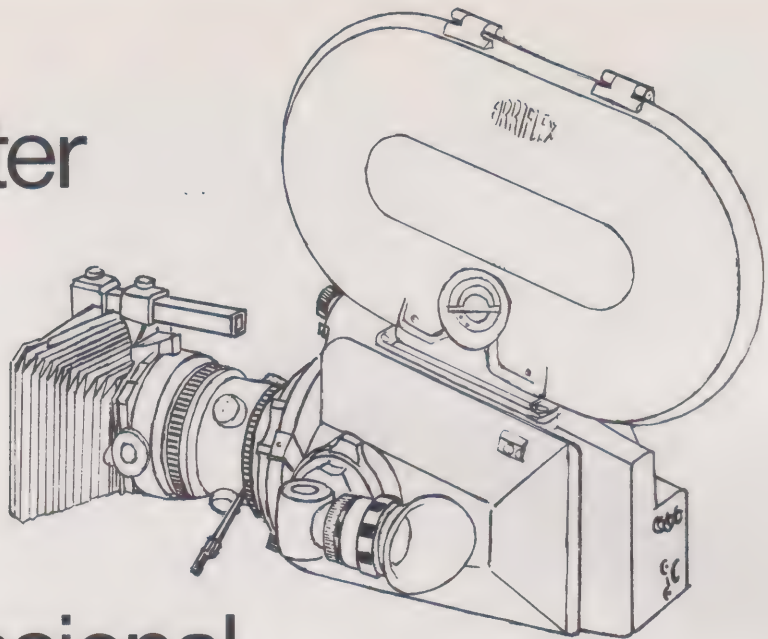
Are you happy about the film?

I can't tell. I'm not objective about it. I've only seen it once and I'm not the one to ask. I think there are some good things in it and some bad things in it and I have no sense of the whole. Right now I'm only aware of what I did not do in my performance and I'll have to see it a number of times before I can assimilate it.

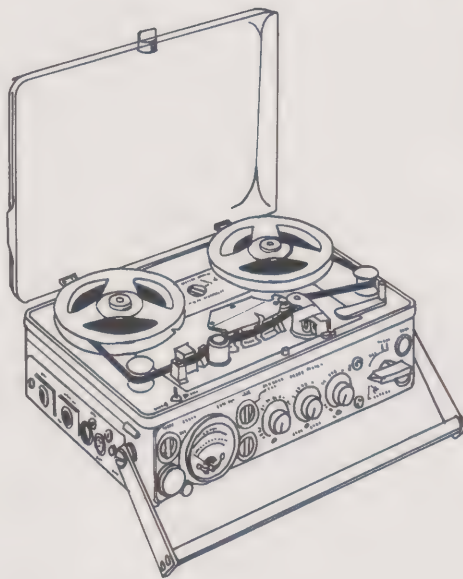


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Lunch with Randy Quaid

Natalie Edwards

When Astral, distributors of *The Apprenticeship of Duddy Kravitz*, phoned and asked me, "Would you like to have lunch with Randy Quaid?" I said what you would say if you were invited to meet the 23 year old Houston, Texas actor whose sixth movie role was playing the epileptic pal of Duddy Kravitz. "Yes," I said.

What *were* those first five roles? His was one of the curious faces that appeared under the table trying to see what Barbra Streisand was *doing* under there in *What's Up Doc?* And he was one of the bullies who beat up Ryan O'Neil at the end of *Paper Moon*. In *The Lolly Madonna War* the whole script was originally shot from his point of view as the retarded boy, but to his bitter disappointment only a few scenes were retained in the film once it was "mutilated" by MGM. And he was the slump-shouldered rich kid who took Cybill Shepherd to the swimming party in *The Last Picture Show*.

Finally, for his supporting role as Meadows, the 18 year old nincompoop sailor in *The Last Detail* (80 per cent of which was shot in Toronto, incidentally; by the lake, at Camp Borden and High Park), he was nominated for an Oscar.

I expected to meet a gigantic, bumbling, soft-fleshed homey boy and instead encountered a lanky, trim, bearded male dressed in blue jeans and faded shirt. He gestured with big calm hands, observed me with sharp blue eyes, perceptive yet friendly, and in fact presented a whole demeanor so inoffensively informal and pleasurable that I soon forgot lunch entirely as we talked of different directors, and his background and various roles.

Then we got going on *Duddy Kravitz*.

He told me he'd read Richler's book (except for one scene) only to the point where his character comes in, and prepared himself with a complete background for Virgil Roseboro; a plumber father, a mother who worked in the local equivalent of Eatons, an east-coast northern attitude and neutral accent. Then at the last minute director Kotcheff decided he'd prefer Virgil with a Texan or Georgian accent, and "this threw my whole character off."

"I wouldn't have played him as extroverted or as good natured," he said.

He'd have preferred to inject a tinge of anger and accentuate the seriousness of Virgil's crusade to band epileptics together. This sub-theme of Virgil as an outcast because of his physical disability, which mirrors Duddy's feeling of being ostracized from WASP society because he is a Jew, isn't given much weight in the movie. "I would have played Virgil a

totally different way," said Quaid, "but that's what the director wanted."

As for the script; "I didn't like the script that much."

I noted that Richier's screenplay from his novel simplified the character of Duddy by having him say several of the comments he only thinks in the book; things that could or should perhaps have been intimated by camera angles or captured glances rather than bluntly stated which reduces the layers of the character.

He agreed. "Novel dialogue is a whole different thing. They should have had a screenwriter. In film it's what is unsaid that is often most effective. The script was too talky; not economical either."

"What do you consider a good filmscript?" I asked.

"*Magnum Force*."

As for Kotcheff's direction, he noted the use of vivid gestures and extraneous movement and deplored the lengthy shooting schedule which dragged out to 2 1/2 months, upping the projected \$600,000 budget to nearer \$900,000.

"My first memory is of waiting. We waited a lot. Do a scene, then back to LA and wait two weeks, then back for another scene, and four days' wait. It breaks up my rhythm. I like to shoot every day."

Like most actors, he'd also like to shoot in continuity, as he did in *The Last Detail* as it not only creates consistency in his own character but aids in developing subtle inter-relationships with the other characters in the film. Shooting *Duddy* wasn't like that. Almost his first scene was the truck crack-up, and after that he'd be in the wheelchair one day, and walking around the next.

Kotcheff also shot a lot of takes for each scene. "I don't like to go over 5 or 10," said Quaid. "That's ideal for me. I like spontaneous chemistry. That bedroom scene" (in which Virgil tells Duddy he is an epileptic) "was shot 28 to 30 times." As he said this I remembered that in that scene I actually felt Dreyfuss as Duddy didn't look tired enough!

As for his role as Virgil Roseboro, and future parts he might like to play, he commented simply, "I like to play characters that I would personally like as a friend."

He hadn't seen the finished film at the time we talked, but I imagine that when he does, despite the talky script and choppy cuts, he'll like it. Particularly Virgil. Anyhow, I did.

This article first appeared in Toronto Citizen.

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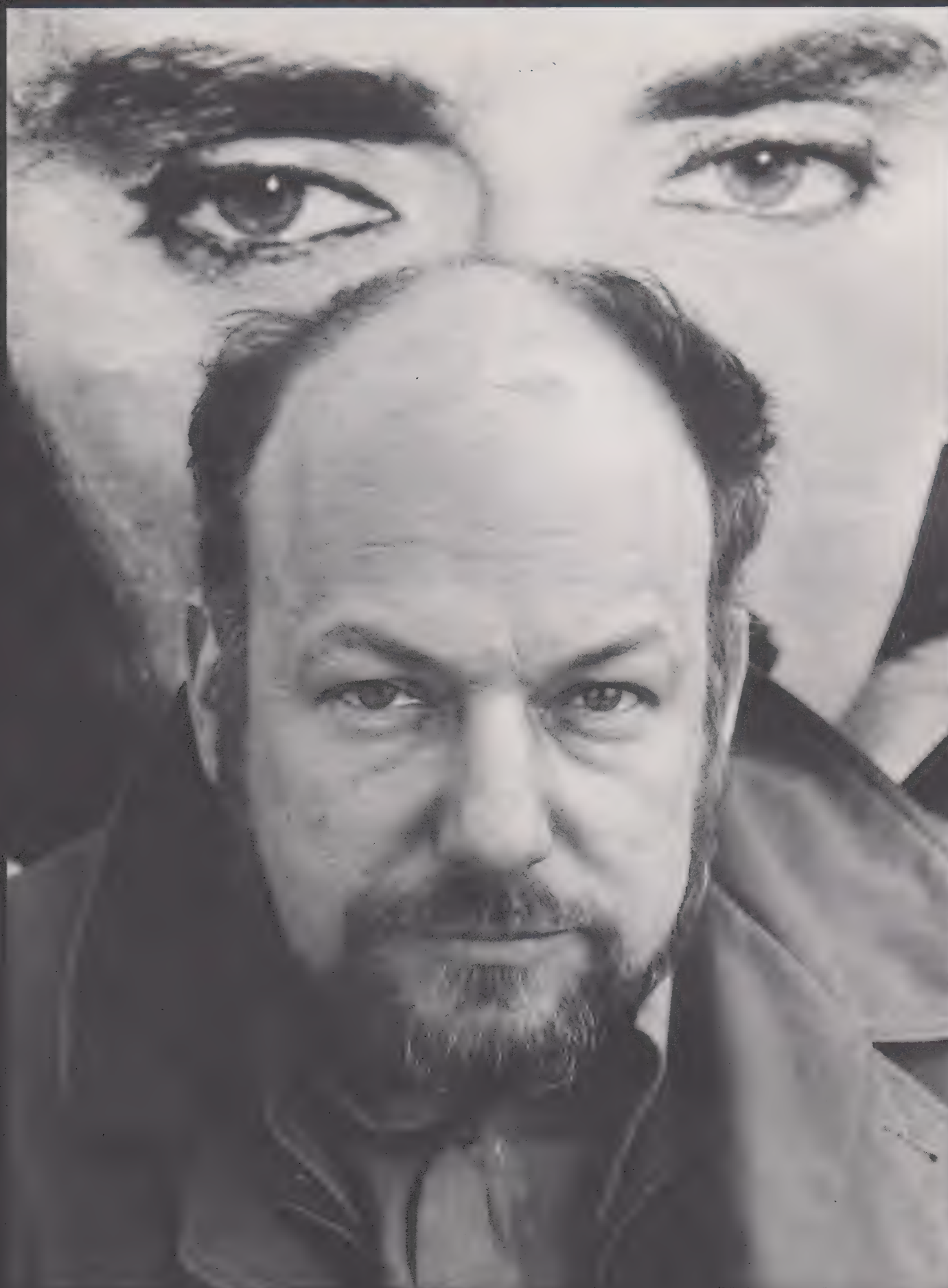


*Michel Tremblay and André Brassard, whose film *Il Était Une Fois Dans l'Est* was the official Canadian entry at Cannes*

Jury member Monica Vitti and Federico Fellini and scores of other Italians scurry off to Italy for a few days to vote against the anti-divorce bill. Giscard d'Estaing edges Mitterand, and fireworks are expected. Nasty things are expected, too, at the official Israeli film showing, as fresh Middle East horrors appal the world. A certain Stavisky goes on a hunger strike when the film made on his father (by Alain Resnais and starring Belmondo) is not banned by the courts. And Canada is more than a little involved in the biggest "scandale" of the Festival.

But there are moments of the sublime as well. Surely one of these: Linda Lovelace, the *Deep Throat* performer gracing Cannes for the first time, sends, through a Swede she meets, a message to Ingmar Bergman, fortunately safely esconced on his island in Sweden. It reads: "Dear Ingmar: my Virgin Spring awaits your Wild Strawberries. Love, Linda." A Cannes, tout est possible.

So indeed there are the moments. Something out of the ordinary always happens each May as the world's biggest and



Dusan Makavejev, whose film Sweet Movie caused such a scandal

most important Film Festival takes over Cannes for two weeks.

Cannes itself has changed from its days of luxury and elegance: high rise apartments are replacing the old hotel palaces, and the palm trees and green spaces are gobbled up \$\$ Montreal style. The Cannois, too, are losing their old, easy-going charm: technology and consumer society values are seeing to that, as they scramble for the big value — money — and take on some of our North American barbarisms.

As we have been repeating the last few years, the Festival, too, has changed radically. Gone is the voyeuristic-exhibitionist ritual of the disrobing starlet. What chance would she have, now, in the age of the monokini, and in competition with what is going on much of the time up there on the silver screen? Fewer big stars, too, and less glitter, and watered down receptions. If the circus still exists (as it surely does), it now belongs to filmdom's thousands of businessmen, wheeling and dealing in the centre of it all, the Carlton Hotel-become-Babylon for a fortnight.

So it is two mad weeks of running, making contracts, and (if you are a critic or a distributor) seeing films. *Working*. Some 400 features, in the official competition, or in the prestige side festivals, or on the market. What used to be called general entertainment, or art, social protest, ideology, or pornography, or Kung Fu — from Hollywood or Rome or Hong Kong — it's all there.

* * * * *

Canada is now very much part of the Cannes picture. Not only because of the 200-or-so Canadians who make the annual pilgrimage thither. But take our Canadian films this year. The NFB short, Péter Földes' *Hunger*, received a major award, thereby confirming Canada's marvelous, and long-standing reputation in animation. This time, it was a brilliant computer creation, in a field still at the experimental stage.

Still from Péter Földes' NFB film, *Hunger*



Our official feature entry (features are what count at Cannes), the Brassard-Tremblay *Il Était Une Fois Dans l'Est*, did not do nearly as well. But that was more than made up for by what happened out of competition. For example, a documentary by Montrealer Jerry Bruck, *I. F. Stone's Weekly*, was cheered by audiences, and was surely one of the two best films (out of the 400) shown at Cannes. And *Les Dernières Fiançailles* won yet more critical acclaim for Jean-Pierre Lefebvre in the Director's Fortnight, one of the side festivals.

The big Canadian news, however, is what happened on the market, where some twenty Canadian features were shown, to get them sold. Good news indeed, and nothing less than a major break-through for especially the English-Canadian films.

Over the past ten years I have watched the Canadian presence in Cannes evolve and grow. First came the revolutionary young Québécois cinema of Lefebvre, Jutra, Godbout, etc., and the work of Pierre Perreault and Allan King, all in the side festivals. Then, in the late sixties, with George Kaczender's *Don't Let The Angels Fall*, Canada had its first feature entry in the official competition.

"Cinema Canada" was set up, a sort of official Canadian bureau at Cannes; and with it came a big, brassy, splashy publicity campaign: Cannes knew about the CFDC, knew that there were lots of feature films being made in Canada, even though it seemed most of them were skin flicks. Now there was even a special "Canadian" theatre rented, and big receptions, and so on. There were now, also, plenty of Canadian producers, distributors, directors, actors, and critics in attendance, some two hundred of them.

The Canadian presence in Cannes this May, 1974? "Cinema Canada", headed by Jean Lefebvre and David Novak, was big (some 16 people), quiet, and the most efficient bureau of any country represented at Cannes. The money spent seems to be paying off by helping give Canadian features a *credibility* among foreigners. Everyone now takes for granted that Canada has a serious feature film industry, and everyone, critics and distributors alike (often for different reasons), is mightily interested.

As the Festival ended, it was becoming increasingly clear that this was indeed the year of the break-through for Canada. Sales of Canadian features to other countries would easily clear two million dollars, something unheard of before — and over eight times last year's sales. Jean-Claude Lord's *Bingo* was doing well on the French side. But it was the English-Canadian side, always the poor sister in the past, that was scoring the big financial successes (by Canadian terms, it must be added, and not by Hollywood standards).

Films such as *Child Under a Leaf*, not yet released, sold well. And of course the film everyone knew was the best Canadian feature, the one that should have represented Canada in competition, but was not even in Cannes at all — *The Apprenticeship of Duddy Kravitz* — was receiving bids sight unseen.

All of this means a tremendous shot in the arm for Canadian feature film-making, and especially on the English-Canadian side. The Cannes sales, the remarkable success of *Cry of the Wild*, and what seems in store for *Duddy Kravitz* means that at long last English-Canadian features are selling internationally.

And that means more money coming in at a time when film money in Canada is exceedingly tight. More money means more opportunities, more films. And with the growing expertise, quite possibly better films.

That is one side of the story. However, there is another side, one that should make us all pause and reassess. At a meeting organized by "Cinema Canada" toward the end of the festival, and attended by Canadian producers, distributors, and critics, as well as by Sydney Newman (NFB) and by Michael Spencer (CFDC), an American agent who was selling many of the English-Canadian features (with great success) was setting down the ground rules: "You gotta have more co-productions; two or three international (which usually means American)



Scene from Fellini's *Amarcord*

stars per picture; fast cuts, lots of chases, action, etc. You do that and I can sell your product sight unseen."

You cannot blame Canadian producers for wanting to make their money back, and there is nothing wrong with a good entertainment film, whatever the ideologues may say. But are Canadian film makers bound to follow the recipe? Is film only a marketing product, and is the only criterion of value how much money it will make? Is there any room at all for the other ideal, *i.e.*, notions such as film as art, as the expression of the human spirit, or of social consciousness and reform?

The problem in English Canada is that it is already wholly dominated by American films. Are the Canadian films as well to be nothing but pale imitations of their American models, and to be controlled by American marketing demands? One need but speak to George Kaczender, Paul Almond, or Allan King, for example, to see how real this problem is for Canadian filmmakers.

* * * * *

The problem is not merely a Canadian one, however. Cannes makes that abundantly clear. There was a time when Hollywood films (perhaps justifiably) controlled the world, and the Americans felt no need to bother with Cannes and other international festivals. But when Hollywood lost its quasi-monopoly, and when national cinemas burst into prominence, above all in the sixties, Hollywood re-organized, and moved into other countries, with such success — the Americans are matchless in this respect — that American financing once again dominates the film world. The Americans have moved into Cannes in force, and to a large extent have taken over the Festival: more films, more stars, more publicity, etc.

This is surely one of the reasons why world cinema now is so much less exciting, so much less deeply rooted in the in-felt, lived, local situation, and hence less creative, innovative, and personal, than it was in that great period between the mid-

fifties and late sixties. The name of the game now (at least in the Western countries) is "Hollywood international", as the pressure is exerted to go for "safe", mass popularity values. Too much, the more artistically (and humanly) satisfying work is relegated to the fringes. A glance at just how films are distributed in our major Canadian cities bears this out with painful accuracy.

* * * * *

But there was a *Festival* after all, and there were interesting films, some of them worth talking about.

The *Names*: Fellini, Antonioni, and Pasolini! Bresson, Resnais, and Tati! And (I suppose) Ken Russell and Claude Lelouch — surely this was going to be some Festival, with such name directors in attendance.

Alas, such proved not to be the case. If two years ago one was stunned by the fine work of the old guard, not so this year. Antonioni, for one, did not show up. And Fellini's *Amarcord*, though a good film, worth seeing, and marked by touches of the Fellini genius, was really a minor working over of what Fellini had done so much more brilliantly twenty years ago in *I Vitelloni*. In the last decade or so, Fellini's marvellously warm human beings have crossed the line into grotesquerie, the humour is more laboured and strident, and the sympathy and love has become almost extinct.

Pasolini has finally terminated his "trilogy of life" with *The Arabian Nights*, a long, sumptuous production that somehow won the Special Jury award, perhaps because it is such a sublime incarnation of the decadence that now runs riot in Italian films. "Life"? No, rather a long aestheticizing trip, brilliant but empty, Pasolini's anguished, moving quest for meaning amidst the contemporary contradictions now reduced to a sort of homosexual fantasy dream. But watch out. Pasolini told me: the next films will be vastly different. One



Scene from Ken Russell's film *Mahler*

hopes so.

France's Jacques Tati, the greatest film comedian still in action, also played in a minor key. His film, *Parade*, is likable, gentle, miles removed from the contemporary vulgarity. It has, in a word, the Tati touch; but it is really nothing more than a T.V. special with a few mime acts by the great clown.

After a six year absence — he could not finance a film — Alain Resnais, former giant of *La Nouvelle Vague*, returned with *Stavisky*. Stylish and at times beautiful, *Stavisky* simply fails as a movie, its falseness magnified by Jean-Paul Belmondo's wretchedly matinee-idol performance. One can only hope that the enforced absence has not ruined a once great talent, and that Resnais does not become a symbol of what happened to a world cinema that only a few years ago was experiencing its golden period.

Claude Lelouch's *Toute Une Vie*, on the other hand, was that flashy, entertaining, and rather shallow director's most ambitious and expensive film to date. In spite of the severe criticism heaped upon it, *Toute Une Vie* is an enjoyable experience, especially when Gilbert Becaussat lights up the screen.

And then there is always Ken Russell. Can bad taste be so bad that it becomes good? Once again that is the Russell question, as he continues his musical "biographies" with *Mahler*. At moments a thing of beauty and brilliance — and no question about Russell's talent and ability to keep an audience awake. Russell's problem as a film director is that he seems to lack a mind. His real talent time and again is given over to creating sophomoric cabaret acts played out against some of the great musical compositions of our heritage. The adolescent sensibility is fine for adolescents, but when those adolescents are in their forties. . . .

Robert Bresson is everything in a film director that Ken Russell is not. Bresson avoids easy effects like poison; he is doomed to having no appeal for a mass audience, for his art is demanding, and alienating, too, until one is willing to contemplate. But when one does catch on, the result is sheer magic. Thus *Lancelot* will bore some, and elicit cries of "masterpiece" from others. The outstanding film shown at Cannes this year, *Lancelot* was kept out of the official competition by the selection committee. This raised fierce criticism by Bresson and many others, Bresson damning the Festival for worshipping mammon (commercialism) and neglecting authentic cinema art. — Anyway, his film of seething passion contained in cold steel explores the deepest human mystery — love, loyalty, betrayal, guilt, death, life, sacrifice — through the tragic, final days of Arthur and his Knights of the Round Table. The love story of Lancelot and Guinevere more than belonged to this, or any other, festival.

There were other fascinating films as well: Alexander Kluge's *A Slave Woman's Occasional Jobs* (Germany), a political essay about women today; Victor Erice's *Bee Hive* (Spain), about a little girl's love for Frankenstein's monster; *The Land is a Cursed Garden* (Finland); the outstanding *Mean Streets* (USA); and Peter Davis' *Hearts and Minds* (USA), an attempt to examine objectively the Vietnam War. These, however, will

fail, in most cases, to reach Canadian viewers, because of the economic laws that govern our film distribution, at least for the major theatres. The same old story: we are allowed (because of commercial imperatives) to see only certain kinds of movies — and the conditioning goes on, the circle becoming more and more vicious.

* * * * *

But let's terminate on a further Canadian note. Dusan Makavejev is certainly no Canadian, but his film, *Sweet Movie*, involved Canada in the Festival's major "scandale" (as mentioned above). A Canada-France-Sweden-Germany co-production is filled with Canadian locations, and Canadian actors, with a Montrealer, film critic Martin Malina, helping Makavejev with the English script. As everyone knows by now, Montreal actress Carole Laure sued Makevejev for pressuring or tricking her into doing pornographic scenes; and she quit the film. Actually, *Sweet Movie* has deep political involvement of sorts, fiercely (and despairingly) rejecting both the Russian-style Communism and the American (Canadian) way of life. Makavejev starts out as a moralist, I think; but the film quickly runs out of control, becoming more of a scatological exhibitionist horror display, an almost unrelieved regurgitation of defecation, vomit, and sick sex. Makavejev is a very interesting director, to be sure. Perhaps with *Sweet Movie* he has finally purged himself.

And then there is *The Apprenticeship of Duddy Kravitz* story. Why was this film not invited into the official competition, even though the Canadian selection committee chose it to represent Canada? Rumour has it 1) that the French felt it looked "too much like an American movie" — a silly, dishonest reason, especially when one sees some of the inferior films that were invited; or, 2) that there were already three films accepted with Jewish themes — equally silly. My 3) guess: the French still love to have a certain image of their "petit québécois cousins" as crude, primitive, violent. Hence, they invite Gilles Carle and this year's film (not a bad one, surely), *Il Était Une Fois Dans l'Est*. But Duddy belonged at Cannes, one of those rare Canadian films that combines popular appeal with human (and artistic) depth.

A final, very positive note. The best film shown in Cannes, next to *Lancelot*, was, I feel, a sixty-two minute documentary by a young Montrealer, Jerry Bruck. I. F. Stone's *Weekly* is the type of film we have seen often — the direct presentation of events and people, and so on — but, somehow, the magical combination of the man himself, I. F. Stone, and the treatment given by Bruck, had audiences cheering. Stone, an American journalist, was almost a lone voice raised against abuses in the McCarthy and post-McCarthy era; and his spirit fairly shines throughout the film. Political cinema at its finest: humanly warm, intelligent, fascinating. Like too many of us, Jerry Bruck is more intrigued by the American political scene than by our own. And he has not received too much support in Canada. He, however, is one film director well worth encouraging. More than anyone else, I feel, he contributed to Canada's good showing at Cannes this year.

Jack Nicholson, winner of Best Actor award in *The Last Detail*





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SHORT FILMS

Rick Hancox



I love short, independent, experimental, non-theatrical, underground, non-commercial, avant-garde, expanded, syncategoric or whatever you want to call them films. I wish the whole world would make them, sell them, buy them, screen them, televise them, teach them, learn them, eat, drink, and sleep with them — I'll certainly go on and on making them. I'm even considering designing an old-folks-home-hospital-bed-editing-bench.

I guess that's what I meant when I originally began this article with some sort of lamenting political lobby about too much feature film infatuation. Although some of my best friends are features, there's more to cinematic life, and more people should have a chance to know about it.

One thing that's really going to help along the way is the National Gallery of Canada's **Canadian Filmmakers Series**, which received a fine introduction by Natalie Edwards in the last issue (*Cinema Canada* No. 13, "Moving Art", p. 54). The Series consists of four ninety-minute programs of short films selected by the National Gallery for exhibition in cooperating galleries and institutions across Canada, and in Europe, via the Gallery's National Programme extension service. The Series' chief producer, the Canadian Filmmakers Distribution Centre, says it contains "thirty of Canada's most relevant experimental films... Combined, they represent a cross-section of one of our country's most important cultural contributions".

Natalie Edwards' article explored some of the films in one of the Series' four programmes. I'd like to follow that up by touching upon just a few of the twenty-five other works offered. I have seen all but three of the films: Mike Collier's *Watercolours*, Brigitte Sauriol's *Le Loup Blanc*, and Gillies Gagné's *Les Étoiles et Autres Corps*.

Natalie mentioned in the last issue that "the packages... may inspire many heavy discussions and arguments on the uses of film". On this I must agree and take issue right away with that part of Lorne Marin's *Rhapsody on a Theme from A House Movie* which she didn't like. I do not find the film "emotionless and deliberately uninvolved", but quite the opposite. The romantic Rachmaninoff track should be clue

enough — if one must infer intent — that the furthest thing from Marin's mind is uninvolvedness. You've got to break through that initial awareness of his fascinating in-camera dissolve technique, in which shots along his street slightly overlap and fuse into each other momentarily, to see it not as a "gimmick", but a *device* — and one which succeeds in communicating a unique, warm, personal vision of a particular human landscape.

Neither will computers regulate such films, as Natalie suggests, for *Rhapsody* was *edited* in the camera: the points at which Marin fades out one scene, winds back the film, and fades in the next, occur on precise subject motions within the frame — and all of it requiring personal decision. But whether or not computers and robots are implicated, ultimately what matters is what's up there on the screen. In the case of this film, it is about as close to magic as the cinema ever gets.

Another film where the technique approaches magic is Jean-Claude Labrecque's *Essai à la Mille*, in the fourth program of the Canadian Filmmakers Series. The most powerful scene, shot from seven miles away using a 1000mm lens, shows railway tracks leading from the foreground of the frame into a distant approaching train, with a level crossing in between. Labrecque's virtuoso lens technique mashes the distant objects up together, making them appear closer than they really are, and creating quite a tension as the occasional truck crosses the tracks as the train seemingly bears down upon them. The lens also captures thousands of varying wavelengths of heat rising off the tracks, and the compression of their depth perspective causes the entire scene to ripple and undulate as if under water. It's strikingly beautiful, but it took a cinematic device to wrench from reality what would otherwise be invisible — and that's magic, pure and simple. So why the filmmaker felt it necessary to impose from the outside that pseudo magical-mystical quotation in the beginning — and that heavy, overbearing, chanting soundtrack — is beyond me. The difference with Lorne Marin's technical virtuosity, for example, is that he lets it speak for itself, and so should Labrecque. Nevertheless *Essai à la Mille* is among my favourite films in the Series.

Another favourite is Leon Marr's *Fountain*, although it has a similar flaw to the Labrecque film. The subject of the film is simply one of those antiseptically repulsive, common-place water fountains, stuck on an equally antiseptic, concrete-block wall, in the sterile hallway of one of those architectural disasters we call schools. That's the subject. But the content of the film is so much more! Marr creates an entire cinematic world out of nothing, and precisely because it is nothing, every camera angle and shot size, every compositional detail, every movement of the camera takes on enormous surrealistic proportions. Technically so simple but composed in a way we'd never notice in reality, the fountain is transformed into a thing of absolute beauty.

The film has an absurdly erotic sequence with a girl in a white satin blouse caressing the tap, and sort of deep-throating the spouting water. Then there is an amusing, up-tempo, baroque music sequence in which Marr quick-cuts dozens of different close-ups of various people turning the tap in their own, uniquely personal ways. But while the fountain is a thing of beauty, it is not a joy forever, for at this point in the film Marr cuts off the sequence with a giant, close-up, stubbing-out-of-a-cigarette on the beautiful white porcelain. What follows is more cigarette-stubbing, garbage dumping, and other junk — all of it to scary, electronic music — until our deep throat girl goes to take another drink: alas, she shakes her head in

disgust and walks away. It's as if Marr, losing confidence in the beautiful minimality of his image, felt compelled to moralize, dramatize, or otherwise make a point. The point is, it's another case of a filmmaker marring his work by unnecessarily interpreting-for-the-audience the good thing he has obviously discovered.

On the other hand, Michael Snow's *Standard Time*, in the fourth program of the Series, contains minimal qualities which are uncluttered and left to stand on their own merits. True, Snow incorporates what appear to be familiar dramatic elements, as he does in *Wavelength* but they remain simply a part of the overall composition and are not an interference — as shocking as his timing makes them. If this article were the place I would rather discuss Snow's later film $\longleftrightarrow$, which continues *Standard Time*'s original spatial approach (via a camera panning technique) to even greater heights, and widths.

Another film in the Series whose good things are left intact, and not artificially manipulated from the outside, is Joyce Wieland's *Solidarity*. Not that manipulation is itself some kind of sin, since art *is* artifice, but there's a difference between a work where the manipulations satisfy an internal need, and one which is manipulated to the point of looking false, artificial and awkward. The internal need of *Solidarity*'s subject — a strike — is met primarily by Wieland's camera manipulations, showing close-ups of only the strikers' feet, and by the title 'Solidarity' superimposed throughout the entire film. It might sound like a radically esoteric treatment for such a real and solid social issue — and it is — but the film's form is precisely as solid, radical, and recalcitrant as the strikers themselves. Aren't strikes dependent upon feet — how long you can stand, march, wait — feet planted solidly and down-to-earth together as the camera reveals them? Shouldn't the call for solidarity be as relentless as the superimposed title indicates? I appreciate the originality of this film. Originality is important to me because I want to learn more in a film than what I already knew. In so many ways *Solidarity* teaches more about what it's like to be on strike than all the unimaginative and established documentary manipulations the media normally dares show on this subject.

The National Gallery selected three of David Rimmer's films: *Real Italian Pizza*, *Blue Movie*, and *Migration*. I liked

Migration (1969), but I liked *Real Italian Pizza*, his latest film, even better. I don't think *Blue Movie* (1970) belongs in the Series, since Rimmer is otherwise represented by two fine films so superior to *Blue Movie* they make it look like just another decorative artifact. *Real Italian Pizza* is, beyond a doubt, one of the best films I have ever seen. It's one of those films you can see over and over again, and each time thrill to new discoveries.

The film documents the life of a pizza place in New York City (called 'Real Italian Pizza') from the fall of 1970 to the spring of '71. The images are all high-angle long shots of the store's facade filmed from Rimmer's apartment window across the street. From a lot of footage that was doubtless shot over the eight-month period, Rimmer has cut in only particular takes — as opposed to single-framing the whole thing, which was my understanding when I first met him in New York in 1970 — and then with typical Rimmer el-cheapo-home-optical-printing finesse, step-prints, freeze-frames, loop-prints and otherwise rephotographs some of his footage. It all adds up to only ten minutes, but I understand there exists somewhere a longer, silent version some say is better. Well, as much as Rimmer has hacked and hewed away at it, I'm convinced a few minutes here and there aren't going to make much difference to an already successful concept which isn't communicated primarily through temporal structure anyway, as *is* the case with Rimmer's *Variations on a Cellophane Wrapper*.

Real Italian Pizza works with that same real-life fascination of simply staring at something — but it's even more compelling because we are obviously getting a candid look: a police raid, a false fire alarm, all manner of people passing by — from two high-school football teams to Rimmer himself, eating pizza. And throughout it all, like guards of their rightful territory, the local 'bad dudes' hang out — panhandling, intimidating, making deals, laughing, dancing. In winter you recognize the same ones, this time all in identical long, dark overcoats, and again in spring, wearing shiny red or green pants rendered fluorescent by Rimmer's rephotography. These are the real 'heroes' of the film — the guys posing every day under the sign which reads: "Pizza-Heros"; the guys brave enough to wrest some spontaneous joy out of the New York cityscape.

The film's magnetic hold over our interest has more going

(left to right) Lorne Marin's boots, unidentifiable co-op member, Judy Steed, Rick Hancox, another u.c.m., Joyce Wieland and Keith Lock



Photo: Baltazar



for it than just candid staring. It flows over with Rimmer's mastery for the kind of paradox in a camera composition with 'Buy Pepsi' in each of the frame's upper corners, and 'Drink Coke' in each of the lower; of the kind of tension created by a rephotography technique which freeze-frames the scene after the panhandler walks out-of-frame on another try — and thereby never brings him back from his 'victim'; and of the kind of perception which reveals a façade like 'Real Italian Pizza', when there is no pizza in Italy, and no Italy in the pizza stand, and the statement itself a sign on a store façade. But the ultimate compelling puzzle in Rimmer's film is the trapped and diminutive psychological rendering of the 'anti-heroes', as caused by the unchanging tight composition and high camera angle, when seen against theirs — and Rimmer's — free and gargantuan creative joy.

On an entirely different level of joy is *Thanksgiving*, by Ken Wallace, in the third program of the Series. The film is about a plucked, cleaned, and ready-to-cook turkey which suddenly hops out of the stove, and via stop-frame animation, attempts to escape. The thing has huge, glass eyes embedded just above its thighs, and uses its wings as a sort of rear propulsion to push itself along the floor. And as if this ass-backwardness were not enough, the thing pauses occasionally to sort of wink for the camera. In other words, Wallace animates its very skin.

Such a laborious pixillation procedure must have taken the filmmaker well into the madness of night, for eventually the turkey starts to dry up. And the later it gets, the gummier it gets, with an added surrealistic bonus: a hideous kinetic relationship develops between the illusion of motion as created by the object pixillation (which goes as far as making the thing suck in its own skin in lip-sync sound), and the object's actual motion during an exposure — caused, for example, when the skin sticks to the floor and then suddenly catches up with the body. This relationship is even better when it tries to go down the stairs, by which time the filmmaker, having grown impatient with the animation procedure, momentarily allows his protagonist to sort of sag down from one step to the next in real time. Briefly you wonder if it's *really* coming to life.

Eventually it escapes out the back door, only to be chased back in by a hungry cat. As it sits there panting — not knowing where to ooze next — you acutally begin to sympathize and identify with the poor thing. But the crushing blow comes with the sudden and dramatic appearance of the shadow of an axe, which quickly and with absurdly brutal force, is sunk into the thing, thus ending the film (except for a brief title card reading simply, "Thank-you"). My only regret is that the filmmaker let the thing back into the house: it would have been a better ending simply to let it go off menacingly into the night.

Two of my favourite films in the Series are Jim Anderson's *Yonge Street*, and *R.O.M.* I'll only attempt a discussion of *Yonge Street* here, a profound film which is so together conceptually and esthetically there is just not a single flaw. I don't know exactly how the film came about, but it looks as though Anderson took a 400-foot roll of film, and with

lip-sync equipment, simply headed down Toronto's Yonge Street prepared to film whatever happened.

On the way down Yonge there are quick glimpses of shop windows, people selling their wares on the street, jingling Hare Krishnas, billboards, posters, marquees — advertising everything from skinflicks to wrestling matches — congested traffic and pedestrians, and then the architectural coldness below Queen Street. As Anderson reaches the tunnel under the railway yards he suddenly breaks into a run. The sound bursts into a high-pitched deafening roar. You become desperate to break through the increasing claustrophobic tension. And then, just as suddenly, you are through. Before you on the screen is the wide open expanse of a white, frozen-over Lake Ontario, filmed with such relative stilness it is like some heavenly reward. It's as if you had flowed down Yonge Street along with all the pollution of life and in the terror and darkness of the tunnel met death, and finally felt your body emptied with the rest of the waste into the lake.

As the camera peacefully scans the water there is a feeling that everything is being cleansed. A ferry quietly chugs across the frame through ice which is starting to break up, and like a rebirth from the very water from which life began, the camera begins to turn around: Anderson plants the camera in a snowbank, points it at himself, and heads back into the city — starting the cycle all over again — just as the film runs out. While there is probably a complication of philosophies in *Yonge Street*, the film nevertheless strikes some primal chord with nothing more than ringing clarity.

How the Hell Are You, by Veronika Šoul, is a film which nary a person I've met has not adored, and it is certainly one of my favourites in the Canadian Filmmakers Series. The film has been ably described a number of times already by writers in *Cinema Canada*. There is just one point I want to make: it must be very hard to make a film like this *about* artsy-craftsy cuteness without having it come off looking so artsy-craftsy and cute that all the spontaneity is zapped right out of it. That *How the Hell Are You* surmounts this difficulty completely attests to the degree of understanding and control Veronika Šoul has over her work.

Before I end by discussing what may well be my favourite film in the entire Series, Michael Ondaatje's *Sons of Captain Poetry*, I want to first relate an experience my wife had a few years ago. One day the toilet sort of exploded when Barbara flushed it. As she was complaining about having been *seated* on it at the time, a friend interrupted: "Barbara, you know that *is* the correct way". She was serious. In *Sons of Captain Poetry*, the poet B.P. Nichol relates a story of a man who noticed that a dog's whole body *ripples* when it goes number two. "If only I could get my students to shit like that!", says B.P. At this point in the film Ondaatje cuts to some step-printing of a dog with a long tail stiff between its legs, like an enormous erection. The point of all this is found partially in a line from one of Nichol's poems: "Don't you know your body enhances the things you want to say?". Later, when Nichol is being interviewed in the film, he says something like "Let me think . . .", whereby instead of touching his forehead — as Colombo would do — he momentarily taps his stomach, and the thought comes to him.

Sons of Captain Poetry is a gutsy film. It's more than a good documentary on B.P. Nichol: for some reason I have seen a good number of attempts to marry film and poetry, but this is by far the best. Because the film is forty minutes long, dense, and complex, I cannot do it justice — although I have seen it seven times — in the space of this article. It really needs a separate treatment. I would like to add, however, that I think an appropriate ending to this article on such a diversity of films would be to quote one of B.P. Nichol's motivations behind his concrete sound and visual poetry: "... (In today's culture) . . . the only survival technique is to become a master of as many perceptual systems as possible". A study of this fine National Gallery collection of thirty films cannot help but expand one's perceptual awareness a great deal.



THE FILM CENTRE



Cinema Canada



Canadian Filmmakers' Distribution Centre
406 Jarvis Street, Toronto M4Y 2G6
(416) 921-2259



Toronto Filmmakers' Co-op

C.S.C. ASSIGNMENTS

TORONTO

ED DE FAY — worked on a film titled *Action Sudan* — including animation camerawork over still photo materials and interviews in Toronto and Geneva. This film was just released. He's now off for 6 weeks of shooting in Zambia, Kenya, the Congo, Zaire and possibly Ethiopia. He will be shooting several films for Berkeley Studios with producer Des McCalmond and director Peter Flemington.

REGINALD MORRIS CSC — completed commercials for Noranda Mines, TDF and Complete Film Service and is currently involved in shooting *Black Christmas* for August Film Productions Ltd.

D.M. OSTRIKER — completed Rex Brimfield's *Love at First Sight* — a film which was shown at Cannes; and Westminster Films' *Trigger* series for the Addiction Research Foundation. Currently doing Dominion commercials and *Family Album*, a pilot for Educational TV, as well as a public relations film for the Anglican Church; his future includes more commercials for Dominion as well as work for the Ontario Ministry of Education. (All the work listed above is as Director of Photography.)

KENNETH POST CSC — has been producing/directing/shooting for Bell Telephone, shooting *Shape Up* spots for OECA, commercials for Pillsbury and Kuper Productions, a cosmetic series for Medical Science at the University of Toronto, promos for Camp Associates and an arctic shoot for John Sibert.

M. JACKSON SAMUELS CSC — was Director of Photography on a "pool of Lestoil commercials" for Pluperfect Advertising and colour and lighting director on taped commercials for Noxzema starring Rich Little. He is currently camera operator on *Swiss Family Robinson* — the TV series being shot at Kleinburg Studios.

VICTOR SARIN — recently completed two 30-minute shows on location in New York for the *Persona* series on Mable Mercer and Mary McCarthy. He's currently filming on location in Europe, Egypt, Kenya and Brazil for 3 one-hour shows on population and food, and will be leaving shortly for Russia, India, Bangladesh, Eastern Europe and London for completion of these shows

which are scheduled to appear on CBC television in September.

FRANK VALERT — has finished teaching and evaluating his students at the Film Department of Conestoga College in Kitchener on Camera Techniques and Practice, and will soon start shooting a half-hour documentary on *Summer Festivals* for CBC.

DON WILDER CSC — recently finished shooting commercials, a Bell Canada theatrical short, and a TV Special for Readers' Digest with Potterton Productions. He is currently working as director/cameraman on an Air Canada advertising Special with more commercials slated for future shoots.

MONTREAL

JAMES GRATTAN — shot *Witness to Yesterday* for Global TV, Canadian Life Insurance Association, Statement Syndication, CNR Press Conference and Air Canada Silver Broom World News Coverage. He is currently working on *Behind the Broom in Berne* — a PR film for Air Canada; 2 half-hour films in English and French for B.P. Avant Guare '74, and a Lacrosse Feature for CBS Sports. His upcoming assignments include more work on *Witness to Yesterday*, a half-hour film on town planners, footage for an industrial film on STOL planes and commercials for Sutton Place.

The two C.S.C. meetings in the past two months have been action-packed what with the current move by Kodak to eliminate the Colour Negative stock 7254 and 5254 (same film in 16 and 35mm) and immediately replace it with

a new stock 7247 and 5247. This material has required laboratories to purchase new machinery and to devote many man-hours to test runs. As the developer is held at some 125 degrees F, the emulsion gets very soft during that stage of processing. Any dirt in the bath or interference with the operation of the film through the machine will cause the worst to happen. At the April meeting at Film House, reels of the new stock were presented by Kodak in 16 and 35. It was hard to be sure of the stock as the material was prepared in Rochester, and there was obviously work lacking in the prints.

Several of the lab managers registered complaints about the stock, especially that CRI material was not yet available and that shooting was forced to go to this material anyhow. Some of the members were upset about whether there would be sufficient supplies of the old stock to finish projects that were already underway on 54. Final result was that supplies were held for these productions. It would be impossible to stop shooting on these shows for a period of time to allow for tests of the new stock, but that turned out to be unnecessary.

The conflict was settled at the May Annual General Meeting at Pathé Recording Studios. New tests by Don Wilder and Ken Gregg showed the material to be much higher in resolution and much lower in grain. Tests also showed that it was superior in contrast (i.e. lower) especially when compared to 42. Kodak representative Ted Litwyn made note of the fact that Kodak is working on a low-contrast print stock to fill the demands of the Canadian



The new executive for this year is:

President Harry Makin CSC
Vice-President Ken Gregg CSC
Treasurer Roy Tash CSC
Secretary Walter Wicks CSC

Membership
& Nominations . . . Robert Bocking CSC
Education George Balogh CSC
Public Relations Jim Mercer

market. It seems there is no demand for such a stock in the U.S. but C.S.C. members seem to feel it is essential. There was some surprise registered that the "great yellow father" was being so responsive to their request.

New full C.S.C. memberships went to George Thompson, George Balogh, Marc Champion, Brian Holmes, Ted Parks, Tony Ianuziolo, Willy Wilfreds, and Peter Gerretsen. Affiliates promoted to Associates were: Matt Tunero, Robert Rouveroy, and Kurt Weber.

Outgoing president Chris Slagter read Bob Brooks' report on the advisory committee to the CFDC, where it was suggested that Canadians and landed immigrants *only* be allowed to work as crew on CFDC-funded features. In particular, reference was made to Brian West's work on *The Apprenticeship of Duddy Kravitz*. A letter in that regard was answered by Michael Spencer, explaining that an exception was made in this case because shooting was already underway when personal problems forced Mike Lente to leave the shoot, and director Kotcheff had worked with West on previous productions. In order not to 'endanger' the production, Kotcheff's request to bring in West was complied with.

Another item which sparked considerable interest was tabled by Sammy Jackson, regarding the television commercials by a major electronic manufacturer saying that more Canadian cameramen (both electronic and film) use their sets than any other make. Investigation by Sammy showed that the commercial was made in New York and the cameramen in it were, in fact, not Canadians. Not only that, but only three of the 35 professional Canadian cameramen in the room could remember having been contacted. For interest, a poll was taken showing that of some 30 colour TV sets owned by the group, only 5 were made by the manufacturer in question, and only one was the advertised model. Contacts with the manufacturer and the advertising agency (one of the very largest) resulted only in threats of a lawsuit if the question were carried on. Attempts to have this situation rectified will continue.

Bob Crone reported on just what did happen behind the scenes at last year's Canadian Film Awards and said he didn't think the future of those ceremonies looked too good. The C.S.C. is planning to hold its own awards cere-

mony in conjunction with the C.F.E. event in the fall. Awards for editing will be made by the C.F.E. and awards for cinematography by the C.S.C., which seems to be the most logical way anyhow.

Once again the point was presented that film schools are not turning out people qualified to work in any function on a professional 35mm shoot, and the C.S.C. has promised to set up a training course for camera assistants.

At the April meeting, Mike Lente CSC made a presentation of his new 3-perforation pulldown system for 35mm, which will be particularly applicable to low budget films being shot for both theatrical and TV release. Response from CSC members was most favourable especially since the first advantage of the system is a 25 per cent reduction in footage and laboratory costs. (See *Technical News* for a full report on the system in this issue.)

Congratulations!



Left to Right: Kinnic Jensen - Celia Merkur - Jordan Hale - Melissa Franklin - Paul Shapiro - Andrew File - Marilyn Becker - Robi Blumenstein - Insert: Ricky Clark.

Bellevue Pathé congratulates these nine talented Canadian youngsters, ages 11 to 16, who created the film "LIFE TIMES NINE", which has been nominated for an ACADEMY AWARD (short subject, live action category.)

We also wish to congratulate INSIGHT PRODUCTIONS for their foresight and ingenuity in producing this film and to the ONTARIO ARTS COUNCIL for its financial support of this project.

Bellevue Pathé is extremely pleased to have played its part by supplying post production, laboratory and sound services.

WIN OR LOSE KIDS, ALL CANADA IS PROUD OF YOU.



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*Life Times Nine is distributed in Canada by Harry Smith & Sons, Toronto.

COUNCIL OF CANADIAN FILMMAKERS

Michael Spencer,
Executive Director,
Canadian Film Development Corporation,
111 Avenue Road,
TORONTO.

Dear Michael:

When the Council of Canadian Filmmakers appeared before the Standing Committee on Broadcasting, Film and Assistance to the Arts, I read the following statement into the record:

Mr. Chairman:

We commend the government for its bold concept in establishing the first steps toward a feature film industry in Canada.

We realize the taxpayers have committed \$20 million in expectation of seeing Canadian films for the first time in their neighbourhood theatres. These films have seldom appeared.

In six years we've learned that the system doesn't work for Canadians.

The film financing system doesn't work. Thirteen major features were produced in English Canada in 1972. Six in 1973. Only one so far in 1974.

The film distribution system doesn't work. In 1972, less than 2 per cent of the movies shown in Ontario were Canadian, less than 5 per cent in Quebec, the supposed bedrock of Canadian cinema.

The film exhibition system doesn't work. The foreign dominated theatre industry grossed over \$140,000,000 at the box office and is recycling only nickles and dimes into future domestic production.

Clearly something is wrong.

It is no wonder then that the Canadian Film Development Corporation can't possibly work.

And neither can we.

In the light of the directive by the committee that the Council and the CFDC cooperate in submitting some joint remedies, we offer the following proposals:

1. QUOTAS:

Three members of the committee suggested that the federal taxation system could be used to institute a quota system to encourage the exhibition and distribution of Canadian films.

If true, and parliament were willing, we believe this to be a radical advance in the thinking to develop an indigenous cinema industry.

We suggest that 10 per cent or five weeks of each year for every commercial cinema in Canada should be the

minimum initially.

We also recommend that within ten years that figure be increased to 25 per cent or thirteen weeks each year for every commercial cinema in Canada.

We believe that until the exhibition and distribution wings of the industry have a financial stake in the success of every motion picture produced in this country, there is going to be neither proper outlets for the films, nor recycling capital for future productions.

2. INCENTIVES FOR INVESTORS:

Film Production, like that of oil, carries with it both high social benefit and high financial risk.

Accordingly we recommend that the federal government recognize this fact by providing attractive incentives for legitimate investors in film production.

It must be made abundantly clear that the Council never in the past supported the loophole that allowed previous productions to get made. We would not want to tacky our reputation by suggesting we are encouraging corporate welfare bummism.

3. THE CANADIAN FILM DEVELOPMENT CORPORATION

We believe that the CFDC has played a significant role in the development of the industry to this date. It has, with a great deal of virtuosity managed to balance the French against the English, the West against the East, the Artists against the Philistines and the low budget against the High Rollers.

Such dexterity unfortunately has still not established a stable bedrock.

The CFDC's usefulness has been limited by two principal factors:

- a) an assumption that supportive financing in productions would provide a viable base for all aspects of the industry.
- b) inadequate funds.

The CFDC will only be able to assist in the development of a feature film industry when its scope is both broadened and deepened.

Specifically we recommend that the CFDC continue its present programme of financial assistance to feature films that are, in the main, financed privately.

In addition we believe the CFDC can

better serve its mandate with the following recommendations:

- a) that the CFDC open a new category of funding which will provide investment up to 100 per cent of the costs under certain specific conditions. The most important of these being that the film is publically owned, that the talent are participants in the equity and that the film is fully Canadian.
- b) that the act governing the CFDC be amended to allow it to fund shorter films for primary theatrical release;
- c) that the act also be amended to enable the CFDC to take an active role in the distribution and exhibition of films.

We do not believe the CFDC has any role to play in the funding of films primarily destined for television.

However we assume that all films that receive CFDC backing will find a television market eventually.

We also assume that certain theatrical films will attract investment from television broadcasting organizations.

The CFDC will only be able to accomplish these expanded objectives with greater funding.

4. RETURNS TO PRODUCER

We recommend that an effective way be established to require that the first 15 per cent of all box office grosses be returned directly to the producer of the film.

5. FILM MARKETING BOARD

We recommend that the CFDC and the CCFM jointly organize a Canadian Film Marketing Board to promote and deal in the distribution of Canadian Films in international markets.

6. WITHHOLDING TAX

We believe the government should immediately increase its withholding tax from 10 per cent to 15 per cent on film revenues exported out of the country.

This argument has been often stated elsewhere, and although we realize such increased revenues could not come directly back into the Canadian film industry, we still believe it would be both profitable and valuable for the government.

CONCLUSION

We are firmly of the mind that minor tinkering with the ways of funding productions will not solve the major problems that afflict the Canadian film industry.

Until the system of funding, distributing and exhibiting Canadian films is radically altered, we do not believe there will ever be a viable film industry.

We would appreciate your response as soon as possible in order that these recommendations can be forwarded promptly to the Standing Committee and to the Secretary of State.

*Kindest regards,
Peter Pearson*

May 9th, 1974.

Mr. Peter Pearson
The Council of Canadian Film Makers
Box 1003, Station A.,
Toronto, Ontario.
M5W 1G5

Dear Peter:

Thank you for your letter of April 28th, 1974.

You will appreciate, I am sure, that as it was hand-delivered last week to the CFDC meeting in Toronto, which already had a very heavy agenda, it was not given detailed consideration in the time that was available to us. Nevertheless, the CFDC has already considered many of the points you have raised and this letter is an interim answer to it. On the other hand, the members of the Corporation would have to reserve the right to modify their position in the light of further discussions with the film industry in Canada. We are impressed with the broad support which the CCFM can count on in Toronto among film makers and technicians but you realize of course that the Canadian film industry has differing needs in Quebec and that your suggestions would not necessarily find support among the distributors and exhibitors in English or French Canada.

Bearing this in mind, however, I should like to give you my comments on the proposals contained in your letter:

1. QUOTAS:

The CFDC believes that the progress it has made so far in getting Canadian

films shown in Canadian theatres, while admittedly limited, should be protected. At the Winnipeg Conference, I was impressed with some of the arguments in this connection and I hope the Provinces can be convinced to work with the Federal Government in this area. We do not necessarily agree that all theatres should be treated equally, though we are of your opinion that whatever quota is established, it should be increased as the industry's capacity to produce feature films expands.

2. INCENTIVES FOR INVESTORS:

We agree completely that the Federal Government recognize the high social benefit and high financial risk in investing in feature films by providing incentives for legitimate investors in film production.

3. THE CANADIAN FILM DEVELOPMENT CORPORATION:

So far as the CFDC is concerned, we have already taken steps to suggest that our line of credit be increased so that we can invest in short films. We are increasing our role in the distribution and exhibition of Canadian films and hope to add to our staff an expert in this area before too long. On the other hand, we do not agree that there should be any limitation on our powers to invest so far as subject matter or means of distribution are concerned. Motion picture films should be eligible for CFDC support if they are designed for use in theatres, on television, cable TV, pay TV, cassettes, etc.

We have considerable reservations about your new category of funding to provide investments amounting to 100 per cent of the budget under certain specific conditions. Since we have always understood that our mandate was to create a film industry in the private sector, we find it difficult to grasp how such a proposal would be helpful. If your council could give some thought to the specific conditions, we should be pleased to consider the idea at a future date.

4. RETURNS TO PRODUCER:

We assume that you are referring to an Eady plan or automatic return of a portion of the box office take to the producer. We are in favour of this and

we would hope that in any conversations which may be held with the provinces, this item would be high on the agenda.

5. THE FILM MARKETING BOARD:

A Film Marketing Board might be a useful tool to increase the distribution of Canadian films abroad, but we would prefer to see a consortium of public and private enterprise working in this area.

6. WITHHOLDING TAX:

This is primarily a matter of the Department of Finance. It has to balance a number of factors having nothing to do with the Canadian film industry in dealing with the United States, with which country we have a reciprocal tax agreement. The Department of Finance has been informed that the film industry would like to see the tax increased so far as major (U.S. owned) distributors in Canada are concerned. However, Canadian-owned distribution companies which import foreign films are not in favour of this increase because the foreign suppliers usually insist on the Canadian distributor adding the amount of the tax to the sale price of the film.

Some of these ideas have already been discussed at the Secretary of State's Advisory Committee on Film and may form part of the second phase of the Department's film policy. However, the Secretary of State has the responsibility of determining the kind of additional assistance (beyond what is now available through the CFDC, CBC, Canada Council and Film Board) which his Department will provide to the film industry. There are many options open to him in arriving at his conclusions.

So far as a joint proposal from the CFDC and the CCFM to the Parliamentary Committee on Broadcasting, Films and Assistance to the Arts is concerned (when it is re-convened after the election), I doubt if we could completely agree on a text. However, your recommendations and these comments on them may be useful to the Committee. I should add that we would be very pleased to meet with the Council to discuss this letter or any other matter of mutual interest.

*Yours sincerely,
Michael D. Spencer
Executive Director*

THE EDITOR

Film editing is the process of selecting shots, arranging and modifying them, in order to clarify and refine their form and content. It is concerned with the construction of a sequence of images (and sounds) of flowing continuity carried out by selecting the particular shot, trimming or expanding it to a certain length, and determining the order in which the shots will appear and the kind of transition between them. Often called cutting, film editing may be described as the art of composing with scissors. When his work is complete, the editor has cut down his material to between a quarter and a tenth of its original length.

The editorial process is an integral part of film production, and should be anticipated in writing the script or scenario.

Functions

Editing is a stage-by-stage affair. In the course of a film's production, it begins as soon as the scenes have been recorded on film, the film has been processed in the laboratory, and the editor's copy of the camera original has been received. This work material (dailies, rushes or footage) consists of several takes, or repeat shots from the same camera position of each scene, the ones known to be unsatisfactory having for the sake of economy been eliminated at the laboratory stage and not printed.

The first stage of editing is the examining and cataloguing of picture and sound track footage. Dialogue and narration, recorded on separate strips of magnetic tape, are prepared by the picture editor. Music and effects tracks are usually dealt with by sound editors. The best takes are selected and joined in the order called for by the script to make a rough assembly. Subsequent refinements, in conjunction with the tracks, lead to a rough cut, then to a fine cut of the finished workprint, which shows the final continuity of the scenes, and the type of transition between scenes in terms of optical effects (fades, dissolves, wipes, etc.)

The manual operations of editing call for a high degree of precision so that the

finished workprint and the several sound tracks are in perfect synchronization, that is, that corresponding sound and picture occur at exactly the same moment. There are various synchronous relations of track and picture, e.g. the simultaneous relation of speech sounds to lip movements, called lip-sync, or the proper interval between an off-screen sound and a player's reaction to it. Tracks and picture are said to be in sync when the desired relation has been established.

Film editing is a strange mixture of technique and art. It lacks the satisfying directness of fine arts and literary creation. Refractory, it yields its rewards only to those who accept and master its discipline. The editor's creative function comprises re-writing stories with films already shot, removing flaws, and sharpening performances. He watches his material closely for new suggestions or new viewpoints imminent in his scenes. Following clues to new approaches within the film itself, he may at times be able to chart a fresh course for the development of sequences, or even an entire film.

He can contribute values which nobody envisages while the film is being written or produced. The editor's work contributes decisively to the co-operating effort which is at the basis of any film making.

Editing is learned by experience. Studying films and film theory, analysing the work of other editors, deepens knowledge and skill. A sense of craftsmanship, professional integrity and commitment to quality are essential. Yet editing is based, to a great extent, on intangibles such as taste, a sense of timing, a feeling for rhythm, poetic and musical values, and ability to improvise, a deep affinity to and a good memory for things visual — and endless patience.

Pictures have their inner rhyme and reason. It is the editor's task to trace them. Editing can give a film its third dimension, an exciting dimension, always waiting to be explored and conquered.

(Reprinted from the Encyclopedia of Motion Picture and Television Techniques by kind permission of the publishers.)

SEMINAR

We would like to express our thanks at

this time to Ryerson Polytechnical Institute, Ontario Educational Communications Authority and Imperial Oil for their substantial assistance to our Editing Seminar which will be held during the last two weeks of August this year.

Ryerson has granted us the use of their editing facilities, lecture room and studio; OECA has supplied workprints and sound tracks for the practical aspects of the course and Imperial Oil is making a donation of \$1,000.00. We gratefully acknowledge that the Seminar has been given a \$1,000.00 grant from Ontario Arts Council.

The timetable of weekend and evening sessions, which will not encroach on normal working hours or on the Labour Day weekend, will be published later. It is our intention that the Seminar will be a two-way affair having something for everyone and everyone having something to contribute. Publicity is going out to various current courses and film makers who have already expressed an interest in becoming involved.

Please direct any suggestions, request for details and applications for registration to Annette Tilden c/o Post Production Services, 501 Yonge Street, Suite 10, Toronto.

Report from the Awards Committee

The response from the companies contacted regarding the sponsorship of awards for the various categories in film editing has been enthusiastic and we are pleased to announce that all categories are sponsored, as follows:

- Drama/Features Award
by Bellevue-Pathe Ltd.
- Documentary Award
by Canadian Kodak Ltd.
- Sales Promotion Award
by Mirrophonic Sound Ltd.
and Quinn Labs Ltd.
- Educational Award
by Alex L. Clark Ltd.
- Sound Editing Award
by Soundmix Ltd.
- Commercial Award
by Kingsway Equipment Ltd.

Each of the above companies have guaranteed their sponsorship for that category every year. Each award will cost approximately \$200.00. Canadian Kodak have also undertaken the development costs of the award, approximately \$300.00. We would also like to mention

P.O. Box 46, Terminal A, Toronto 116

that Mackenzie Equipment Company Ltd. and Film House have responded and are willing to support us in any additional awards that may be added in the future. We would like to thank all the companies who have so willingly given us their support.

With some designs on hand, we are now planning to assist with the development costs of several designs, and have also arranged for Maryon Kantaroff to complete her design. We will present all the designs at the June 25th meeting, which is scheduled for Mirrophonic Sound Ltd., and would like to have all members vote on their choice.

For the out of town members, we will try to have photographs of the works submitted, or photo copies of drawings sent to you. Please get your vote to us by mail — *Postmarked not later than June 30th, 1974.*

There is still time to send in your design — it is essential to have a costing submitted with your drawings, models, etc.

Victor Singh has agreed to head the Sound Editing category, replacing John Kelly who is editing "Salty the Sea Lion" in Nassau for the next few months.

We have had preliminary talks with CSC regarding the awards night, and discussed various points to the benefit of all.

NOMINATIONS for awards are being received now. Each film must have two nominees. If you have a film of your own you wish to enter, you can do so, so long as you get one other nominee. **DO IT NOW!**

Eric Wrate,
Chairman
Editing Awards Committee

Annual Dinner and Dance

Arrangements for the 7th Annual C.F.E. Dinner and Dance are under way. The location and time have been fixed:

The Downtown Four Seasons Sheraton Hotel
November 23, 1974

More details will be announced as they are finalized.

The Canadian Society of Cinematographers have reinstated the giving of awards to their members for Best Photography. This year their presentation will be made at our Dinner and Dance, in conjunction with the C.F.E. Awards for Excellence in Film Editing.

SOCIETY OF FILMMAKERS



General Meeting:

The first general meeting was held on March 14th in Montreal. Matters of general industry interest were on the agenda for the meeting, but discussion on the Canadian Film Awards situation dominated the discussion. Members were aware that some years ago the SFM surrendered its annual awards to the Canadian Film Awards, and heated discussion arose as to why the rest of the associations were sacrificing the Canadian Film Awards to their own awards' self-interest. At the end of the meeting it was decided to investigate the situation and hold a later meeting of the general membership on the whole Canadian Film Awards situation.

One highlight of the evening was the showing of members' recently-completed films, which were well received. It is hoped that screenings could form part of subsequent meetings.

Family Night:

The first SFM Family Night was held on a Saturday evening at which family and guests were invited. The socially informal event was highlighted by a showing of Walt Disney's classic "Snow White and the Seven Dwarfs"

and some wonderful old-time 1930s cartoons. The SFM executive hopes to hold further Family Nights in the near future.

Constitutional Amendment:

The mills of the industry grind slowly, and to reflect this members will soon be asked to vote on the issue of a constitutional amendment to extend the executive terms to two-year terms instead of the current one-year terms for each Executive. It seems that a year goes by so quickly, and progress in the industry is so slow, that we appear to be in a constant state of elections, a situation which, hopefully, if acceptable to the membership, two-year terms would alleviate somewhat.

Future Dates:

Members should expect to hear very shortly on a general meeting to discuss the Canadian Film Awards, and receive information and a ballot regarding the constitutional amendment. Please remember that we are always welcoming news on members' film activities for publication.

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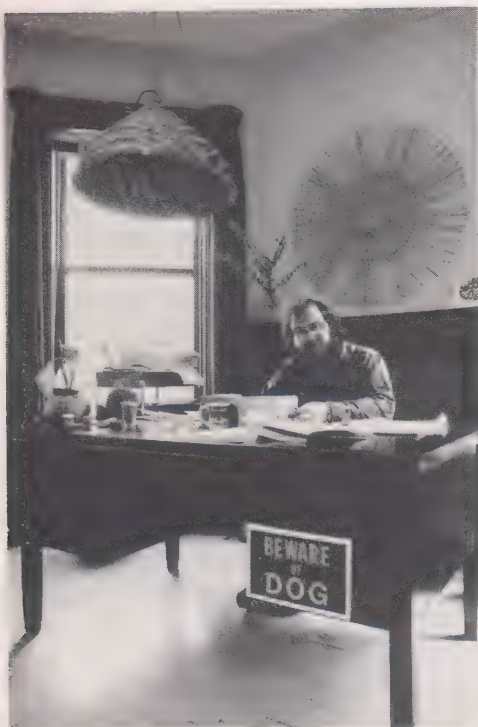
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TORONTO FILMMAKERS' CO-OP

Photo: Baltazar



Bill Boyle, our new co-ordinator

"WHAT IS THE CO-OP?" is a question which is often asked of us and not often fully answered. Since the Co-op is, by definition, a hybrid type of organism, with as many meanings as it has members, it is not well defined in any one statement. If that had to be done it would best be summarized as a support organization for independent filmmakers in Toronto.

But that is not half the story. So, in the present issue of the Co-op newsletter RUSHES, we attempted a little self definition in search of our true "entity identity." What follows is a summary of what the Co-op is — functionally, legally, potentially — from various points of view.

To Co-op member Barb Matheson

"A free association of beginners; a pooling of ignorance into which an occasional stone of brilliance is dropped by a professional."

To the Lawyers

The aims and objectives of the Co-op are:

1. To promote interest and skill in the

- art of film, and to encourage the development of interest and knowledge about independent filmmaking.
2. To serve as a repository and source of information regarding filmmaking activities.
3. To initiate, facilitate and encourage the production of films by members and independent filmmakers; to act as a film producer; to obtain possession of, and access to, filmmaking equipment and services for the use of its members.
4. To publish any newspapers, periodicals or documents; to hold conferences, meetings, exhibitions and discussions; and to do any other things, or make any other arrangements in order to make known, promote or attain the objects set out herein.
5. Subject to the MortMain and Charitable Gifts Act, to solicit, accept and receive, by way of transfer, gift, subscription, legacy, device or otherwise, any money, property, or anything of value whatsoever, either as endowment or to meet the general expenses of the organization.

To Co-op member Anna Russell

"I've found the Co-op so far to be a surprising place. I can always expect an open reception, going there excited about something, or even dragged right out. Either way is ok because people are there to exchange whatever is up. Working together on creative things is really satisfying; people exchange possibilities and, as filmmaking is a very curious business, there is always someone who knows someone who knows what you are looking for when it comes to creating something. Every project is worth getting involved in for some reason or other, and everyone can contribute as there are so many varied things to do on a co-operative film"

To its members

The Co-op provides the following services, facilities, programs, publications and projects:

Programs:

1. workshops in camera; sound, editing; scriptwriting; lighting; animation and specialized workshops for beginners and women. These are taught by professionals, run 6-8 weeks at a cost of \$1 a week, and are held in the evenings

2. screenings of members' films, completed or in progress, followed by discussion, are held every Sunday at 7 p.m. at the Co-op. The Co-op also organizes public screenings of members' films at festivals such as Sensory City; at the St. Lawrence Centre; and on the Co-op's own television show to appear this summer on Rogers Cable TV
3. Seminars with directors, producers, distributors which are question and answer sessions to provide background information in different area of film.

Publications:

1. RUSHES, an erratic but entertaining newsletter
2. film information booklet now being prepared
3. regular page in Cinema Canada

Politics:

The Co-op is a member of the Council of Canadian Filmmakers through which it is carrying on the battle for an indigenous Canadian film industry. The Co-op has prepared and submitted several major briefs to Government in the last three years, and this year presented an intervention to the CRTC regarding CBC's failure to utilize independent Canadian filmmakers. The Co-op also participates in numerous conferences.

Projects:

Script competitions, an OFY film production, meeting on the union situation, a script library, involvement in a Conference on alternate cinema are some of the projects which the Co-op has, or is, sponsoring.

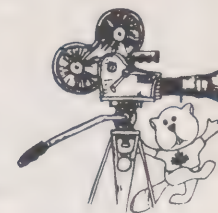
Production:

The Co-op has produced one OFY film on old people; a short film in this year's Beginners' Workshop; and a co-operative film made by the collective efforts of the graduates of the winter workshop program

The Co-op is trying to find funds to produce a \$100,000 feature and to do a series of films on the workshop program.

Services:

1. discount on all lab services
2. screening facilities in 16mm
3. information on jobs, festivals, grant applications etc.
4. limited library of film books and magazines



406 Jarvis Street, Toronto

5. discount on subscriptions to Cinema Canada magazine

Equipment:

Three editing benches equipped with viewers, synchronizers, splicers and re-winds; 1 motorized synchronizer; two moviolas (effective June/74), one Bolex.

Parties:

The Co-op has great Xmas parties.

To Co-op member Tom Urquhart

"The Co-op is one hell of a hockey game."

To Co-op member Dave Derry

"My not so pocket-sized dictionary explains co-operative as: 'a group of people combining to produce an effect'. Film is the golden fleece that has led many a person on a protracted odyssey right back to square one. The Co-op's function is simply to provide a location, consultants, and direction to any person with the wherewithall to ask for it and the consideration to assist whenever possible in return. It is the experience to enter a field where the inexperienced need not apply. To some a hobby, the Toronto Filmmakers' Co-op is, in itself, a name only . . . the animal is quite a different story: people giving and taking in turn to produce something where left to any one the individuals there could be nothing."

To a more jaded Co-op member

"The Co-op is a madhouse of insecure psychotics seeking mutual support".

To its funding agencies

The Co-op is a service and educational organization for independent filmmakers in Toronto. It exists to assist the production of independent films by providing training in all aspects of filmmaking; reducing the prohibitive costs of filmmaking by providing discounts, services and facilities; acting as an information and resource centre putting filmmakers in touch with each other and with the resources available to them in Toronto; promoting the work of independent filmmakers through screenings for members and the public; working to improve the practical and political conditions of film production and distribution in Canada; and by publishing a newsletter.

To Co-op member Suzanna Plowright

"The Co-op is a place to stand; a place to grow"

To the Co-ordinator

"The Co-op is a machine for its members. It is, alas, not an automatic machine and not a Daddy Warbucks machine: it operates manually, sometimes creakily, on the energy of its members. Some use it well, some not so well, and others just ride it till it gets them where they are going.

It began as a collection of people who wanted to make/learn about/see films, and thought working together would make it easier to reach their goal. It has become a support organization serving hundreds of members with diverse interests and needs. As it gets bigger, there is a danger of its becoming static in its role and less flexible to the needs of its members. There is danger too of its becoming merely a "service centre" of film where people stop by to pick up what they need without making a reciprocal investment in the organization.

If it is to retain the collective nature on which it was founded, it will have to rely on its members using it well and using it well means, I think, not just participating in the programs and services which the Co-op offers, but initiating and working on new ones. In this way, the Co-op can function as a nucleus for a number of satellite projects which grow out of it and feed back into it. And by using members' energy this way, the Co-op will have a much greater capacity for involvement and for living up to its potential."

FLASHES/flushes . . .

Sandra Gathercole has resigned from the position of Co-op Co-ordinator as of June 1st. She will be missed by everyone, and we wish her the best of luck in all her future endeavours.

Bill Boyle has been hired as the new co-ordinator. Bill will be working with a full-time assistant to cope with the tremendous growth the Co-op has experienced as a result of Sandra's work.

Due to an increase in funding, the Co-op now has the money to complete "The Old People's Film". For those of

you who have forgotten (it has been two years!) this was the first film produced by the Co-op with the help of an O.F.Y. grant. The crew (Eugene Buia, George Csaba Koller, Elsa de Jonge, with the help of dozens of other Co-op members) shot this black and white half-hour documentary in the summer of 1972, worked an additional six months on editing the film, etc. after all the money had run out; and have since been waiting for enough funds to get a final mix. Eureka! We Found the Funds! The crew and Co-op are excited about finally finishing their 'labour of love' and the announcement for the film's World Premiere will be coming soon.

The SECOND CO-OP PRODUCTION is also nearing completion. Written and directed by Bill Boyle, and worked on by just about everyone else in the Co-op, this 18-minute color dramatic epic will also be premiering in 406 Jarvis - The Centre. For full details on this production, including fabulous fotos - see the beautiful, brand new issue of *Rushes* - the Co-op's very erratic newsletter. Pick up a copy soon before they're all gone!

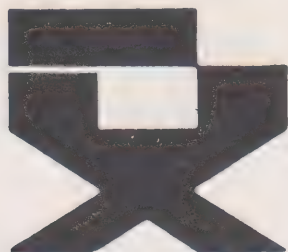
The Executive Committee passed the following new policies, effective June 1st:

1. Co-op information will now be appearing monthly by publishing *Rushes* bi-monthly on alternate months of *Cinema Canada's* publishing dates. So . . . this issue of the magazine has come out in June, expect another *Rushes* in July, then the magazine in August, and so forth. . . . The policy sounds great, now we'll have to see if it can work.
2. All new Co-op people will be expected to be members in good standing (means you've paid your dues) for 30 days before using the Co-op's discounts.
3. Lab bills will now have to be paid upon receipt of your film.
4. Workshop fees have been increased to \$2 per session. The workshops have been very successful this year. A new batch will be starting shortly, and with this increase we hope to get the workshops to be completely self-supporting.

Join the Movement! Signing Off. . .

Cain St. Cleofas
Foreign Correspondent

DIRECTORS GUILD OF CANADA



Suite 815, 22 Front St. W., Toronto 116 Ontario (416) 364-0122

The Annual General Meeting held in Toronto on April 25th saw the following members elected to the Guild's Executive Board.

Peter Pearson returned as President Don Wilder — 1st Vice president; John Board — 2nd V.P.; Sam Jephcott — Secretary; John Eckert — Treasurer; Robert Linnell — Western Director; Munroe Scott — Ottawa area; Charles Braive — Montreal area. Officers elected: Bob Schulz, Al Waxman, Julius Kohanyi, Christopher Chapman, Al Emid, Ray Arsenault. Keith Cutler remains the local business rep for the West Coast area; Evelyn McCartney — National Executive Secretary.

The following minimum rates covering the categories of production manager, first and second assistant directors, and production assistants (trainee assistant directors) were ratified at the AGM and become effective immediately on all new contracts.

FEATURE FILMS/COMMERCIALS/ TELEVISION DRAMA

P.M.	\$100/day	\$450 weekly
1st A.D.	95/day	425 weekly
2nd A.D.	65/day	300 weekly
Trainee	25/day	125 weekly

INDUSTRIAL/DOCUMENTARY

P.M.	8 /day	400
1st A.D.	75/day	350
2nd A.D.	50/day	250
Trainee	25/day	100

For productions shooting more than a five-day week, consult Guild office. Rates are minimum scale only. All rates plus 5 per cent vacation pay.

ON THE PRODUCTION SCENE

MARILYN STONEHOUSE, TONY LUCIBELLO, GARY FLANAGAN in pre-production for the next round of POLICE SURGEON episodes set for early June Start. PETER CARTER, JOHN LUCAS set to direct a number of

episodes. Balance of directors still t.b.a. — BOB CLARK, DAVE ROBERTSON, GERRY ARBEID, TONY THATCHER, DON BROUGH just wrapped BLACK CHRISTMAS. — TONY THATCHER and DON BROUGH now working SWISS FAMILY ROBINSON with TED HOLLIDAY, GERRY MAYER, DAN JOHNSON. — JOHN RYAN working a number of SWISS FAMILY episodes has now joined the POLICE SURGEON crew. — CHRIS DALTON, PETER O'BRIAN, SAM JEPHCOTT working ME, a CFDC Special Investment project currently underway in the Toronto area. — TIM HURSON and GORDIE ROBINSON working the SALTY series in Nassau. — RENE BONNIERE, BRIAN WALKER, GARY LEAROYD, ALLAN KING, PHIL MCPHEDRAN, DON BUCHSBAUM, ERIC TILL, PETER CARTER, et al, working recent CBC shoots. — CHARLES BRAIVE, BOB SCHULZ, COLIN SMITH, AL SIMMONDS, GIL NOVIS, JACK GOODFORD, JULIUS KOHANYI, GRAHAM ORWIN, RON ZACKARUK, DON WILDER, et al, involved in commercial and/or documentary shoots.

CRTC HEARINGS IN OTTAWA JUNE 4. The DGC will be appearing before the Commission to reiterate its long standing arguments for 100 per cent Canadian Content in both television and radio commercials.

The Guild believes that anything less than 100 per cent will bring about insignificant change; anything less than 100 per cent is impossible to regulate; anything less than 100 per cent allows abuse and unfair competition.

100 per cent regulations will not create loss of revenue for the television stations and will give tremendous impetus to all areas of production in this country.

A brief has been filed with the CRTC and a delegation of directors will be attending the hearings.

*Kindest regards,
Evelyn McCartney
National Executive Secretary*

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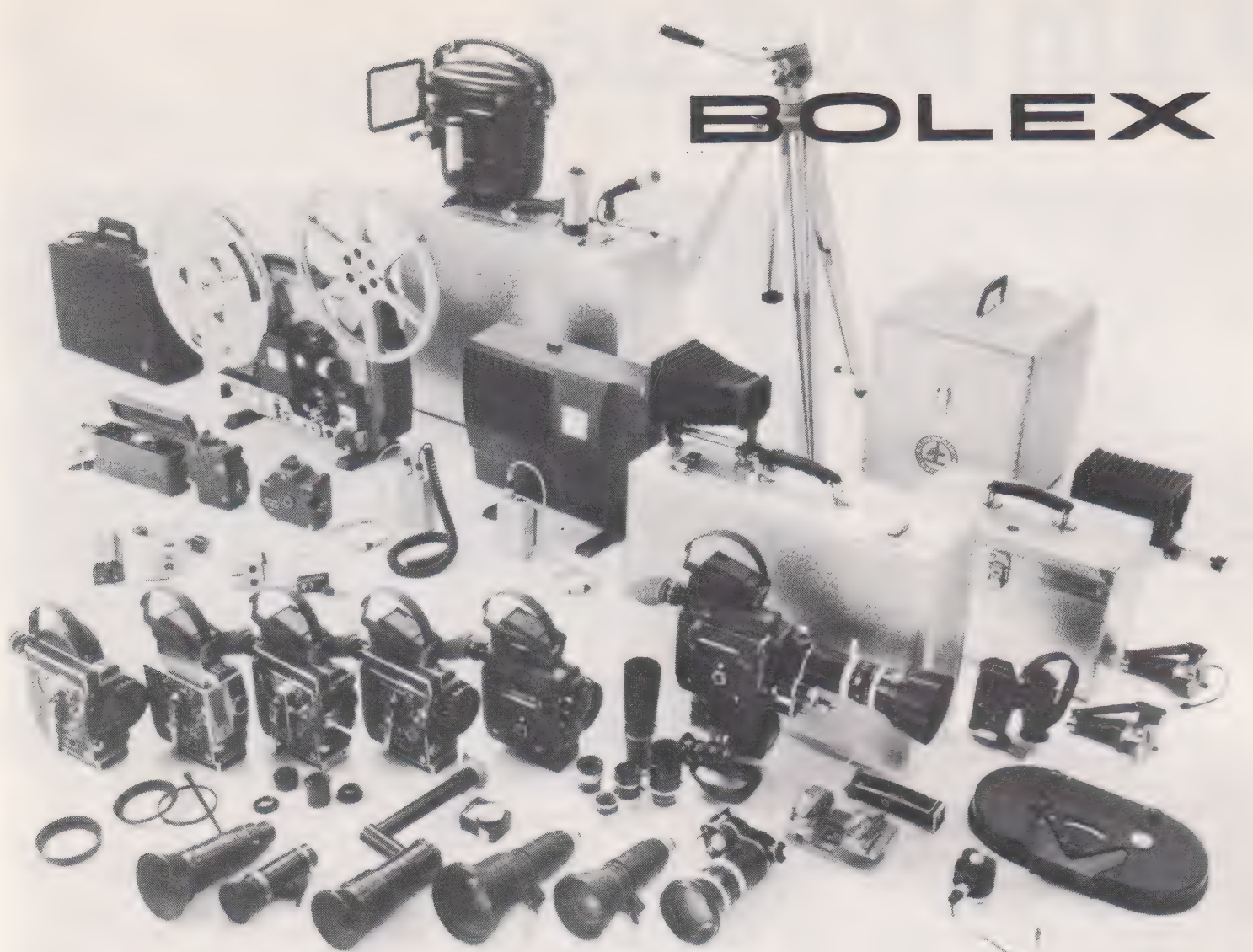
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The cameras: You get to choose from five rugged camera bodies designed for hand held or tripod use. With either three-lens turret or bayonet mount, with spring motor or electric drive, with 100' to 400' film capacity, for silent filming or sync sound with sync pulse generator or crystal. And that's just the beginning.

Consider features like: automatic threading, flickerless reflex viewing and focusing with complete depth of field control, a filter slot behind the lens, single-frame counter, unlimited film rewind, variable speeds for accelerated and slowmotion filming, single frame filming, variable shutter with automatic control possibility, registration claw for total accuracy in picture steadiness even when films are blown up to 35mm.

The lenses: With the Bolex system, you can choose from 7 fixed focal length lenses, ranging all the way from 10mm super wide angle to long 150mm telephoto. And they all have built in macro focusing, automatic depth of field scales and diaphragm presetting so you can step down the aperture without taking your eye off the reflex finder. You can choose a lens as fast as f/1.1, or one that can focus down to one inch without accessories.

The system offers you seven zoom lenses with zoom ranges from 5:1 to 10:1. One of those is the Vario Switar 100 POE-4 with built-in power zoom, automatic light measuring through the lens, focusing as close as four feet and picture sharpness equal to any good fixed focal length lens.

The works: You can extend your basic equipment almost indefinitely with a wide range of accessories.

For instance: if you choose a spring-wound camera, you can automate easily with any one of three auxiliary motor drives, for time-lapse or animation, for variable speed shooting or for filming with sync pulse generator or crystal. The system offers you tripod; monopod; camera grips; blimps; an automatic fading device; cable releases; matte boxes (complete with masks); an underwater housing; attachable exposure meter; 400' magazine; closeup lenses; extension tubes; optical magnetic sound projector.

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FILM REVIEWS

The Apprenticeship of Duddy Kravitz

Nerve? Nerve. Who is this kid, Duddy Kravitz? Raised on his father's stories about the Boy Wonder, Dingleman, who began by selling used Montreal Streetcar transfers at three cents apiece and ended up with a fortune, and taught by his grandfather that "a man is nothing without land", Duddy Kravitz knows what he wants. And he gets it, by using the people who love and trust him, by smuggling a little heroin and by indulging in a few, more legit business deals. He gets his piece of land, a lake in the countryside of Quebec. There'll be a summer resort on the far shore soon. The greenest land is to go to his grandfather. For a farm.

Duddy was always a "pushy little Jew-boy" according to his Uncle Benjy, and he's not going to change. This bit of wheeling and dealing, it's only his "apprenticeship". How to succeed in business by really trying. Lesson one: nice guys finish last. Here he is going on twenty, not even old enough to take possession of this prized land of his. So why do they put up with him? No matter, it's too late now. He's a success. There's no stopping him. He knows that he can do it, and he knows too, that he must do it alone. The people sensitive to the good in him, like his French Canadian girlfriend, Yvette, are too sensitive to suffer the bad. Only his father, Max, is behind him now. Max doesn't talk much about the Boy Wonder anymore...

The Apprenticeship of Duddy Kravitz is a tribute to one St. Urbain Street Hustler from another sometime St. Urbain Street Hustler, author-screenwriter Mordecai Richler. A Montreal story as only Richler would tell it (although it must also be typical, in its brassy exuberance, of many other success stories; as Duddy puts it, "there were a lot of comers before me") it is as colourful and volatile as Duddy's character can make it. Duddy is the film. All else is quite incidental, with the possible result that the film might well live or die by Duddy Kravitz himself. He's seldom far from the centre of attention and rarely absent from the proceedings. Could it be that there is too much Kravitz? Fortunately, director



Richard Dreyfuss as Duddy with Harry Silver as Farber, the successful businessman

Ted Kotcheff's touch is light. Duddy is well and honestly developed, always fascinating, very occasionally likeable for some of his good intentions, but ultimately a rather unappealing character. Richard Dreyfuss gives an engaging portrayal of this less than engaging young man, creating a reasonable balance between the good and ill will that Duddy's character is sure to spark.

The others in the film serve mainly to deepen the characterization. From Max comes motivation. As Jack Warden so well plays him, he is very much his son's father; the mannerisms, animation and spirit are quite similar. And to be a "somebody", Duddy must prove himself to this man who would scoff at his son's ideas while telling his own tales about the Boy Wonder. It is Yvette, the (slightly) older woman, girlfriend and sometimes mother figure who builds up Duddy's confidence. She is the first person to accept the same ideas that Max finds so laughable. Micheline Lanctôt brings a warmth and grace to the film and her time spent early on together with Duddy is appropriately visualized with a soft, dreamlike aura. That is too soon lost.

The others too, the Old World grandfather, the dying Uncle Benjy, the betrayed epileptic friend Virgil, the scrap metal dealer Farber, each see something in Duddy's character and are responsible for drawing it

out. He has learned well. Now, he can do without them. Now, he can turn his back on them. Such a nervy kid.

— Mark Miller

The Apprenticeship of Duddy Kravitz

Duddy Kravitz is a winner. And so is the movie, *The Apprenticeship of Duddy Kravitz*.

Directed by Ted Kotcheff and adapted finally by Mordecai Richler from his own 1959 novel, the movie does the impossible. It takes the pushy, brazen, edgy, aggressive, relentless, self-centered young male Jew of the title and presents him full-face and full force, exposing his ambition, his need to be a somebody, and the future emptiness of his undoubtedly successful strivings, with such clarity and insight that the character is sympathetic and comprehensible, as easily pitied as despised.

Much of the vitality and persuasiveness of the character of Duddy comes from the definitive portrayal given by Richard Dreyfuss. This 25 year old actor, last admired for his work in *American Graffiti*, radiates energy and intelligence. He transmits the lusts of ambition and possession, and the drive of desperation with the fascinating charm of a caged tiger. Captured on the screen and observed like a wild animal behind bars, his

Duddy Kravitz is continually intriguing, whether pathetic, funny or dangerously cruel or insensitive. He is at a safe distance that lets the audience watch and even enjoy his antics, won by his disarming smile and obvious need, even as they pity his mutilated victims.

From the opening as the CYAC contingent marches down Montreal's St. Urbain Street, through the sets in garment factory, summer resort, bakery, apartment, pub and cafe, the late forties atmosphere is remarkably evoked. Horsedrawn carts, period cars, caps and haircuts, guarantee audience pleasure and approval as well as admiration for the detailed effort needed to so honour the recent past with its reconstruction.

Kotcheff has relied on a straightforward story-telling style of filming which suits the material. No fancy work, diffused lens or zooms interfere with the simple procedure of relating the tale. And this is just as well for the events of Duddy's struggle involve a scattering of incidents and adventures ricocheting from his desperate energies that tend already to a certain chaotic construction and frantic pace.

For those who never read the book, there are only a few places hampered by the reduction of plot and explanation which were so abundant in the novel, and are severely reduced to fit the screenscript. The unrelated incidents and unanswered questions do not seriously damage the continuity of the film, but they are noticeable, and if the film didn't rely on such a deliberately frenetic pace, they could prove distracting. As it is a phoniness and melodrama about some of the events and characterizations results primarily just from this superficial treatment which denies depth of character to almost everyone but Duddy.

Micheline Lanctôt's chambermaid Yvette is inexplicably pretty and poised, which confuses the motivation of her character, while Randy Quaid's epileptic Virgil is rather too soft and inoffensively vulnerable. Lack of background explanation makes these two characters slightly unreal, despite the skill with which they are performed.

However, even though briefly sketched as eccentric, colourful, idiosyncratic, piteable or loveable, the Jewish characters always are very human, particularly Joe Silver as the

rich success Farber, and Jack Warden as Duddy's father Max. They seem to be partly the environment of the film while Richard Dreyfuss' intelligent portrayal of Duddy created the spokesman who adds depth to them all.

However the fifties were a time of energy and expansion and Duddy, a man of the times, becomes almost a symbol of the push of the period — a period when cities, factories and businesses grew without forethought or sensitivity to surrounding life, when the single great motivating force was profit, and possession and plunder were the means to the end. The times were Duddy's and it is that period we find epitomized in him, and which makes pardonable the concentration of the film on him to the detriment of the other characters.

The movie finally is neither Richler's writing nor Kotcheff's direction, it is Dreyfuss' living creation of Duddy Kravitz, the vulnerable and desperate boy who, while still recoiling from an insult, can harden his eyes and smile and smile.

— Natalie Edwards

Alien Thunder*

One of the most delightful scenes in any Canadian film this year involves Donald Sutherland as an out-size, out-of-line Mountie in *Alien Thunder* telling his dead pal's little son the tale of the day in Saskatchewan when it was so hot a crow stuck to the bubbled tarpaper on the outhouse roof and of how when the rest of the concerned flock joined it, they eventually flew off with the outhouse, exposing his Dad still seated in the remains.

It's a funny story, well told, though it ends in sentimental tears as Candy, the Sutherland character, weeps over the memory of his murdered friend and hardens his heart for vengeance on the Indian who killed him.

To those who love W.O. Mitchell's writing, the source is clear, even though Mitchell insisted on his credit being removed from the titles for reasons that become obvious on seeing this beautiful but boring film.

Generally the writing is less than commendable. Unfortunately, although there are lengthy takes in the movie of Indians having a last pipe or of

endless treks across the prairies, crucial plot information is too quickly or sparsely relayed, motivations are left unexplained, and too little time is spared to fill in with the necessary words just what a situation really involves.

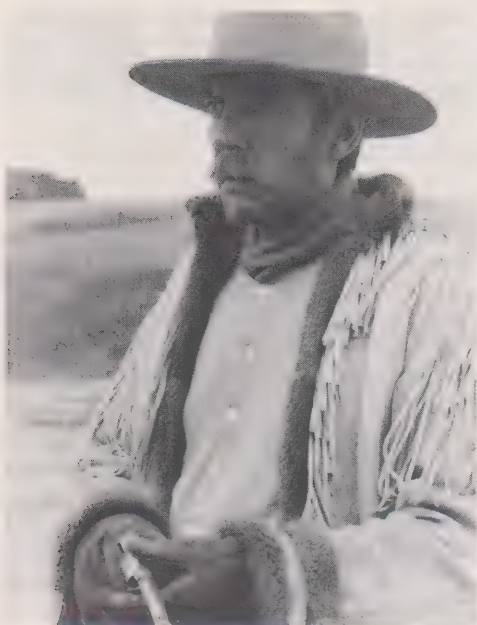
It seems odd that Claude Fournier, who directed and shot *Alien Thunder*, could make a number of basic filmic errors, since he is a man of considerable experience: an accomplished cameraman and director, he has had his own production company, made many films for the NFB, worked with such underworld greats as D.A. Pennebaker and Richard Leacock, and in 1970, directed the pop-porn money magnet, *Deux Femmes en Or* to significant financial success.

Nevertheless, there are errors. Suspense is lacking, and characters are generally undeveloped, as is the tension between the Mounties and the Indians. More important, the question of order and law in relation to the struggle for life on the prairies is too indistinctly handled to support the plot of relentless personal vengeance.

There is a confusion about seasons and times of day, probably due to shooting schedules and weather problems, that fogs the clarity of the development of the hide-and-seek plot, which actually extended over almost two years. Locations are not well delineated: the crucial trap in a copse which Sutherland sets to snag Almighty Voice and his two companions, is artistically shot but both words and visuals are lacking to explain just where it is and how it should work so that the audience may participate emotionally. The Indians pictured are almost postcard subjects: invariably grouped artistically, and muttering away in their own language, one is tempted to give them the same kind of sympathy a National Geographic picture evokes rather than become deeply involved in the reality of their lives and their implied poverty.

Frequent use of contemporary language diminishes the historical aspect of the film, reducing the effectiveness of the fact that its plot was actually drawn from RCMP files and involves a true incident.

Compensation is in the form of sweeping wide-screen panoramas of the Duck Lake area of Saskatchewan, vibrating after-the-bomb sunsets, spirit-



Donald Sutherland

renewing sunrises, remarkable background detail in native and pioneer homesteads, and fascinating faces photographed in extreme closeups by a loving, if arty, lens.

Though the original intention of this film may have been to reveal the Indians' plight, and it was this that interested activist actor Sutherland, and though the RCMP forces are deliberately lampooned while the natives are characterized by stoic nobility, the result is seriously diluted since Sutherland's character is the only truly involving and deeply drawn portrayal, automatically attracting audience empathy.

—Natalie Edwards

**This review first appeared in Toronto Citizen.*

Alien Thunder

Whether or not it's true, they say that the Mounties always get their man. An impressive reputation, it must have basis in a wealth of stories; stories presumably more substantial than those figments of the Hollywood imagination like *Rose Marie*. But the men who pressed law and order so early onto the old "North West" have remained relatively anonymous. And brought to life, as they have been in Claude Fournier's film based on one of those stories, *Alien Thunder*, they continue to be a rather characterless collection of redcoats.

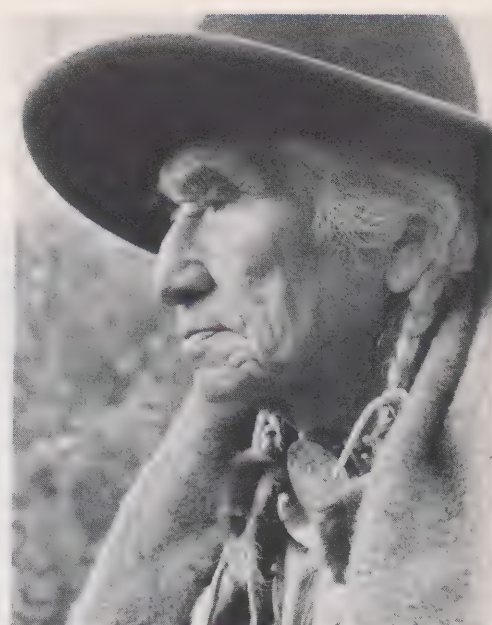
Drawing the film from an official Mountie file on an incident at Duck Lake Saskatchewan, Fournier attempts to develop the conflicts and tensions of the North West in 1895. The site of the first skirmish of the Riel Rebellion ten years earlier, Duck Lake has become a remarkably civil little town. However, it reacts indifferently

to the death of a Mountie Constable, murdered while tracking an escaped Indian cattle rustler, Almighty Voice. Duck Lake watches unconcerned as the Mounties go merely through the usual routine investigation before offering a five hundred dollar reward and throwing the case to bounty hunters.

There is one man, though, who is caught between his conscience as a friend of the dead man and his duty as a member of the Duck Lake Garrison. Having sworn to avenge his friend's death by bringing Almighty Voice to justice, Constable Dan Candy is eventually forced to leave the Mounties when the case is officially set aside. With no contemporary reference intended, the dead man's widow rightly remarks that Candy has become "possessed" with this self-appointed task. In the end, after two years of scenic wandering, he finally gets his man (once a Mountie, always a Mountie), trapped with two companions in a wooded vale. Very convenient for the redcoats who make a timely appearance on the horizon.

Alien Thunder could be a comedy. A black comedy though; the film does not resolve comfortably. The plotline is slight and sketched in over that time-honoured structure, the chase. There are even elements of the Keystone kind of slap dash in Fournier's treatment of the Mounties as they storm onto the final scene, and with the help of some exuberant townspeople, turn frontier justice into a complete farce. But there are few threads running right through the film, aside from the unintentionally funny melodramatic shots of Donald Sutherland as a highly emotional Constable Candy, to suggest that Fournier is trying to present a comedy. And certainly there's nothing to set up that last scene.

On the other hand, if it were not for that absurd last scene and Fournier's tendency to evade rather than develop conflict, *Alien Thunder* might also have been a drama of some substance. Although Almighty Voice has neither the opportunity nor the detailing to be anything more than the unfortunate victim of circumstances, the Constable has the makings of a good tragic hero. He becomes increasingly the outcast as the hunt takes its hold on his senses and separates him from Duck Lake and more importantly, from the widow and young son of his dead friend. When the boy tells him bluntly, "I don't care what you do", the fight for vengeance is Candy's and Candy's alone. And the fight is a formidable one. Unlike Candy, Almighty Voice (nicely underplayed by George Tootoosis) retains



Chief Dan George

the loyalty of his people and is initially sheltered and protected by his wife's family (headed by Chief Dan George) from this white man they've apparently come to call "Alien Thunder". The two men act as foils for one another and Almighty Voice's cool and passive sense of self-preservation makes him a more admirable character than the half-crazed Constable.

On its most basic level, the film deals with the hunter and the hunted. Each man is a threat to the other's existence and as the film progresses, the two take turns as the aggressor. Their conflict becomes one of simple survival. Yet Fournier directly avoids this conflict, shooting their first chance encounter and gunfight on the snowy banks of a nearby river at extremely long range. The personal touch is lacking. Similarly, Fournier dodges the final moment of confrontation by introducing that element of farce. Suddenly, the film's focus is blown all over the North West. Law and order is a joke. The Mounties are clowns. Dan Candy's mission is lost, his place as the film's central character shattered. And when all is done, the concluding montage of accusing Indian faces and accused white faces is an easy and ambiguous way to avoid a pointed resolution.

Dramatically then, *Alien Thunder* is a wayward film, missing most of the original incident's potential impact and losing the rest in confusion. As a portrait of the North West, though, it captures some of that elusive romance in that period, eighty years back, of post *National Dream* pioneer history. As for that romantic image of the North West Mounted Police, well there's always *Rose Marie*.

— Mark Miller

Christina

A perfect crime ruined by a moment of passion, that's **Christina**. Had she not spent her wedding night with her new husband, she would probably have gotten away with her rather brilliant plan. After all, it was only a business arrangement. For twenty-five thousand dollars, he would marry her and as Mrs. Simon Brice, she could get the passport she needed. But in two days and only a matter of hours together, he had fallen in love with her. And the perfect crime, which takes **Christina** so long to reveal, eventually goes up in smoke.

Mr. Simon Brice is an unemployed aerodynamic engineer and a very gullible character. He's taken in at every turn, first and frequently by his bride who quickly disappears and then apparently dies. Then, in rapid succession, he's hit with everything but the truth by a crazy Irish gumshoe hired to trace the elusive Mrs. Brice, a body rub attendant and the habitues of a certain "Queen's Bar". It's only for the efforts of his unofficial guardian angel, a black police detective named Donnegan who turns up often enough to keep Brice on his feet, that our hero (hero?) finally finds out what's going on. Portrayed as something of a babe in the woods by Peter Haskell, he's much easier to pity for his naivete than to admire for his righteousness.

It is Christina Faith, the bought-and-paid-for Mrs. Brice, who is the real character of interest. Although her place in the film is obscured by the misadventures of her husband, this vaguely enigmatic and coldly beautiful woman (offered with much décolletage by Barbara Parkins) quickly captures the imagination. Such is the fascination of the criminal mind. Revealed in the worst tradition of a poorly written suspense novel, through "And then I..." flashbacks immediately before the climax, the details of her almost perfect crime seem reasonably plausible. Alas, just what that crime happens to be is but a small part of the film. The rest, unfortunately has much less to recommend it.

However, cultural nationalists need not feel badly. This is one of those Made in Canada by Americans efforts, fictitiously located in an unnamed American city which really passes in the light of day as Vancouver. Predictably, there's nothing remotely Canadian about it. In a year or so, **Christina** will make a fine television film. And few people will be any wiser.

—Mark Miller



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OPINION

The Day the Parliamentary Committee Asked the CFDC

Where the Feature Film Industry Was?

Before spring fever hit the 29th parliament and the election was called amid a storm of daisy petals — the Canadian Film Development Corporation appeared before the parliamentary committee to justify its work. It didn't succeed very well before that committee and by inference neither did the Secretary of State nor his film division.

The official title of this group is the Standing Committee on Broadcasting, Films, and Assistance to the Arts. There are 18 standing committees attached to the House of Commons. They are made up of about 20 M.P.'s each and their names suggest the subject matter that concerns them (such as Agriculture, Public Accounts, Regional Development, External Affairs and National Defence, etc.).

The members of the committees are selected by a "Striking Committee" of the House and each party is represented according to its strength in the House. After receiving second reading bills are usually referred to Committee to undergo detailed study and possible amendment. The Standing Committees are investigative and legislative in nature and may send for any persons or records they think necessary. They are the official eyes and ears of the House of Commons. They have some financial power as when the CBC budget was reduced by \$100,000 a year ago by this same committee.

The Broadcasting, Films, and Arts committee is responsible for the Secretary of State's department. It oversees the cultural organizations like the National Film Board, the CBC, the CFDC, the Canada Council, the Museums, National Gallery, and such, as well as the CRTC and Information Canada. It may amuse some people to know Pierre Juneau must sit before a group of inquisitors for several days and justify everything he does. He usually does very well, but never has an easy time.

Since the present Secretary of State succeeded Gerard Pelletier the cultural rhetoric has escalated while the action has noticeably diminished.

The reasons for this disastrous situation can only be surmised — maybe Faulkner was told to cool things down because S.O.S. had too high a profile under Pelletier; or maybe Faulkner doesn't carry much weight in the Cabinet; or maybe his staff is weighted towards patronage rather than decisiveness; or maybe nothing can be done after all and government by inertia is inevitable.

I am not cynical enough to accept the last proposition and not knowledgeable enough to weed out the others. Like others who have been watching the feature film industry dry up around me, I have been sitting in an expanding seabed of frustration. The Council of Canadian Filmmakers was organized to deal with frustration and has lobbied the Secretary of State with absolutely no visible result.

Then the Council discovered the Standing Committee on Films, Broadcasting, and the Arts. It seemed that the only way to put pressure on an unresponsive government was through the House of Commons — theoretically the highest body in the land (queens and such excepted).

The one major problem with these committees is their appalling lack of research. They remain a committee of gentlemen discussing often arcane and incomprehensible problems in terms of their constituents. The minutes of committee hearings are available through Information Canada and usually make superficial reading.

The hearing for the National Film Board is a case in point. The NFB showed up on April 23rd to discuss Vote 70 and Vote L75 which would grant \$17,676,700 for this year's operations. Sydney Newman gave a short speech pointing out all the good things the NFB did and the M.P.'s each got a press kit prepared by the NFB with more glowing information. (The NFB Union was not present.)

The Committee sits in a nondescript room at a rectangular table covered in green pool hall felt. There is instantaneous translation for those at the table and a woman sits high up in a corner identifying the

speakers for the benefit of the tape recorded minutes. She often seems like a tennis judge and occasionally disrupts play. Chairs are lined up around the walls for the public and civil servants (from S.O.S. or Treasury) who make a living watching these hearings.

Sometimes the press comes. A Canadian Press photographer took photos during the NFB hearing and commented that the only time newspapers ask for photos are when they aren't taken. One gets the impression of a courtly charade undertaken more for appearances than anything else.

After an hour of lackadaisical questioning the Film Commissioner left. The Film Board obviously thought the hearing went well because they bought out Information Canada's supply of the minutes and have sent complimentary copies out.

Two days later Michael Spencer and Gratien Gelinas walked into the same room and sat at the same green felt and contrary to tradition the backbenchers barked. The Committee had asked the CCFM to attend the hearing because some M.P.'s felt they did not have enough information on the CFDC.

Thus Peter Pearson began the hearing with an opening statement that was short and to the point. He simply said that six years of experience with the present CFDC-distribution-exhibition system had proved it doesn't work for Canadian filmmakers and the CFDC can't work successfully within this foreign-dominated system. If we don't change the system completely the CFDC will never succeed without tax loopholes.

CFDC chairman Gratien Gelinas followed this description of desolation with a glowing report on the successful financial return this year from their investments (about \$800,000.) and the film festivals which CFDC backed films attended. He did not mention any problems nor did he point out the drastic drop in production. It was a fantastic report.

The members of the Committee then questioned Pearson on the one hand and Gelinas/Spencer on the other trying to fathom the contradictory views presented. Graffety and Arrol began the questioning for the Conservatives followed by NDPers Mark Rose and Liberal Rod Blaker. A sense of anger developed — Where are the 20 films the CFDC says will be made this year? (answer — We hope

Kirwan Cox

to fund 20.); Why can't filmmakers like Jutra fund their films? (answer — That is a special problem); What is being done about the Winnipeg Manifesto? (answer — It is a matter of government policy, we are operating through the existing system as well as we can.); Why are you pleased that only 6 per cent of Canadians are seeing Canadian films? What have you done about distribution? Why is the head of a foreign theatre chain on the Film Advisory Committee? Why are their meetings secret? Why the poor return to filmmakers from the Boxoffice? Where is a quota? (answer .../our mandate should be changed/ that is government policy/ we need more money to get into distribution/ only television sales are reliable but we are looking into four wall deals).

Time and again the questions dealt with government policy and only the absent Secretary of State had the answers. Finally Liberal M.P. Blaker said he was tired of being presented glowing reports from crown corporations — in this case a laundry list of films. In the end the Committee decided it wanted more information and also wanted a joint report from both the CFDC and the CCFM on the best solutions to these problems.

There was no quorum at that hearing and these suggestions didn't carry the weight of law, yet they were surprisingly strong. The backbenchers had bitten. The Secretary of State was due before them on May 20th and would have to answer the questions on government policy.

Then came the night of the daisies — an election. The Committee won't meet again until after the election and will not necessarily have the same members. Yet, the mechanism has been found to challenge the unspeakable "government policy". The election forced a hiatus, but not an end to the questions.

Perhaps most significantly during the CFDC April 25th hearing — no M.P. asked why the Canadian government was helping develop a feature film industry or suggested it was a waste of taxpayers' money. The CFDC was told to deal with the filmmakers and solve the problems of the "system". The members of the Committee from all the parties seem to believe strongly in the necessity of Canadian cultural sovereignty no matter how difficult it is to achieve. They want Canadian films in our theatres too.

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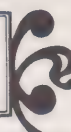


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BOOK REVIEW

"Hollywood's and Broadway's methods of manufacturing certain excitements and emotions may possibly be artistic, but their only use is to offset the fearful boredom induced in any audience by the endless repetition of falsehoods and stupidities. This technique was developed and is used in order to stimulate interest in things and ideas that are not in the interest of the audience." Bertolt Brecht, 1944.

MS. in its April '74 copy has an article, "What Movies Have Done to Women — Or, How the Movies Have Made Women Smaller Than Life." The article is by Marjorie Rosen, author of *Popcorn Venus: Women, Movies and the American Dream*. (\$10.95, Illustrated. 416 pp.).

About the same time *Women and Their Sexuality In the New Film*, Joan Mellen, (\$10. cloth \$6.95 paper. Illustrated. 255 pp.) appeared. Also on the scene at the same time *From Reverence to Rape. The Treatment of Women in the Movies*, by Molly Haskell. (\$11.50 cloth, Illustrated. 388 pp).

Rather than review these items myself (being a mere male) I asked Joan Vinall Cox to review the last item for *Cinema Canada*. Readers who are interested in reviews of the other books are directed to the New York Times Book Review/March 14, 1974.

Women & Film-La Femme & Le Film. International Festival 1973. (Notes) is still available from 4 Maitland St., Toronto M4Y 1C5 for 25¢. A magazine *Women & Film* is also available. Published in Berkeley California it is now preparing its fourth issue. Readers are also directed to *Take One's* special issue on women and film.

From Reverence to Rape

The Treatment of Women in the Movies by Molly Haskell — Holt, Rinehart & Winston

As a social critic from another country often perceives the idiosyncrasies and basic premises of a society more clearly than a native, so Haskell's voyaging through the almost exclusively male territory of film-making and film criticism has a richness and novelty of perceived truth that is almost frightening. It will certainly be disparaged by those who need to cling to the security blankets of traditional cultural values — those who still function in the Elizabethan view of the ordered Cosmos — who posit, as Haskell mentions, "God, Man, Woman, and Child in descending order of importance". It may antagonize doctrinaire feminists for Haskell is nothing if not unconventional in her feminism. The quality that makes Haskell a critic of significance and her book an important one is the way she goes far beyond feminism to a sense of film as the most complex and most simple of arts. "I consider myself a film critic first and a feminist second . . . I feel an obligation to the wholeness and complexity of film history" she says and this attitude, plus Haskell's scholarship make *From Reverence to Rape* essential reading for film devotees. Her basic conception of film is as both art and fantasy, that is, as a combination of skilfully crafted portions that create a whole greater than its parts and as the most viscerally evocative art form humanity has yet created.

From Reverence to Rape is divided into eight sections and an introduction. The seven sections entitled, "The Twenties", "The Thirties", "The Women's Film", "The Forties", "The Fifties", "The Europeans", and "The Last Decade" flesh out her ideas. These contain impressive and entertaining expansions and documentations of her basic thesis. Her knowledge of movies is formidable.

The bones, the basic concepts, are in the introduction and

the section titled, "The Big Lie". Here is where Haskell's insight proves most valuable. She comprehends and clearly delineates the complex relationships of director, author, star, studio, sociology and history that unite to produce the incandescent, or sometimes less brilliant, results. Carole Lombard, as Haskell says, was "at the right studio at the wrong time, and others, like Marilyn Monroe, were at the wrong studio at the right time. If Lombard, a classy Paramount comedienne in a decade of oversupply, had been at the same studio in the forties instead, her wistfully zany style might have been turned to better advantage by directors like Preston Sturges and Billy Wilder. Conversely with Monroe (who was nothing if not fifties), at a studio other than Fox . . . her image might have taken on the spiritual contours of a real woman (as Harlow's did) instead of constricting into a joke".

She refers also to the total difference of the performances of Bogey and Bacall when they work with different directors. *To Have and Have Not* by Hawks presents a very different Bacall from John Huston's *Key Largo*. The difference, Haskell suggests, comes more from the directors' attitudes toward women, men, and the use of the action genre. "With Hawks' characters, we watch people behave better, rather than worse, than we do, people who are still struggling with a superego; in the case of Huston and most modern filmmakers, we come out of the theatre feeling we have a slight edge in grace and sanity over the characters in the movie." This differentiation applies particularly to women. As Haskell says, "whether in the European or the American film, whether seen as sociological artifact or artistic creation, women, by the logistics of film production and the laws of Western society, generally emerge as the projections of male values."

Haskell does fall down somewhat. "The Big Lie" is bristling full of thought-provoking concepts but unless one understands some of the forces behind the use of the images of women in art (as H. R. Hays describes so lucidly in *The Dangerous Sex*) it is too big a mouthful for one gulp. Haskell has almost used a shorthand of the steps behind the feminist viewpoint despite substantially documenting the factual reasons for her occasionally difficult-to-follow perceptions.

Initially, Haskell examines the emotional, the visceral, responses of the audience and/or critic to the stars. The reaction to the star is distinctly different depending on your chemistry. She quotes the gushing and less than critical reviews of some (male) critics on their favourite actresses and mentions Andrew Harris' eighty-five viewings of Vivien Leigh in *That Hamilton Woman*. This is not, as Haskell is aware, a critical response to acting ability.

Some sex reactions, however, have quite a different basis. Here the choice of favourites tends to be controlled by a psychologically based identification-process. As different men respond differently to the images of John Wayne and Cary Grant, so the choice between Marilyn Monroe and Audrey Hepburn is weighted for women. To complicate the study even more, we are blessed with selective memory — we remember certain images and scenes that impress us and forget others. We see, as Haskell notes, "Bette Davis surrender her independence at the altar in *June Bride* but we remember her "as the aggressive reporter and sometime-bitch".

Haskell speaks passionately from the female viewpoint but she never sinks into self-indulgence. Her passion infuses but doesn't overwhelm her ideas. She knows from experience strained through the mesh of intelligent examination the effect of and the use of woman as a symbol, that is as an icon of social mores and social structure. In a society where sexual

Cox/Beard

activity is "the supreme defining quality of the self" if you are female; the movies document these attitudes and narrow the definition of women's roles to the virgin "a primal, positive figure, honoured and exalted beyond any merits she possessed as a woman" and "the whore, Americanized into the good-bad girl . . . publically castigated and cautioned against — and privately sought by men." Men especially should be grateful to be given this glimpse through eyes that have been forced to sort out the paradoxes of an existence based on widely different symbols and reality.

The male stereotypes are simple, straight-forward and active. All complexities, mysteries and fear-evoking concepts have accrued to the stereotypes of women. Haskell also examines these images of women as a function of historical sociology and takes some pot-shots at ideological feminist interpretations. "A soapbox feminist can excoriate Hitchcock in *The New York Times* for the rape in *Frenzy*, ignoring point of view, context, style, the complex interplay of misogyny and sympathy in Hitchcock and the equally complex interplay of fear and desire by which women respond to the image of rape."

The final page of "The Big Lie" is the clearest, most concentrated classification of the images of women various directors project that I have ever encountered. It is a book so rich and complex that it demands not just one, but many readings.

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REVERB

The Editor,
The Toronto Star,
One Yonge Street,
Toronto, Ontario M5E 1E6.

Dear Sir:

Your editorial ("Film makers need right kind of help", Tuesday, April 30th 1974) is a welcome acknowledgement of the existence of the beleaguered Canadian feature film industry. And I heartily agree that the tax loop-hole which supported the burst of production that arrived on theatre screens last year, should not be maintained in its present form.

However, money can be found to finance this industry provided two significant changes are made. First, the Canadian Film Development Corporation (CFDC) must spend the small amounts of money required to ensure that interesting projects are well developed, before vastly larger amounts of money are spent on photography itself. Second, the head offices of foreign owned film distribution companies must come to realize that their operations in Canada could be in peril if they fail to provide the kind of assistance which will ensure that feature films made in Canada are given the push both here and in foreign markets, on which the financial success of this very expensive art ultimately depends. When "development" is put back into the CFDC and when non-Canadian distributors come to pay more than a token price for their licenses to do business in Canada, which is for them a "grave" market, then will the financial community come forward to provide the backing that will support the ambitious projects our best filmmakers wish to undertake.

It must be noted that increasing government money is not the solution to these particular problems. Nor are exhibitors — who deal only in the wares furnished them by their promoters, the distributors — conspiring to prevent the flowering of feature filmmaking here. For that matter, distributors are keen to be offered well produced films and well conceived ideas.

Mindful of these factors, I am alarmed to learn that the federal government is considering additional funding for the CFDC to support its movement into the financing of television films, without insisting that solutions for the two outstanding problems, be offered by that crown corporation.

This most unfortunate oversight points up the fundamental problem in the Canadian motion picture industry: the leadership which government is apparently prepared to accept for the implementation of the announced objectives of the CFDC.

What we are witnessing is a rude new twist on the old story of the Emperor's new clothes. The federal government has cut the fabric, but the cloth has been badly treated in the wearing. And no one will tell the tailor that the suit is in disarray.

Several salient points about the CFDC must be identified. More than five years ago, the CFDC was advised that low budget films would afford promising filmmakers the opportunity to explore their talent. That agency waited more than three years to adopt this approach and in the meantime gave the best

of our filmmakers enough rope to hang themselves over and over again. Now, the most talented are dispirited and divided among themselves at the very point when they are ready for projects of real scale, while a new crop of filmmakers are being offered an entree into a market already glutted with Canadian filmmakers. Watch if the bad don't drive the good out altogether and provide us with a massive array of serfs to the various government film agencies. If we are going to compete in the international market, of which our own theatres service a goodly part, then we must begin to put much of the real development money on those with the best chance of success.

More than two years ago, the CFDC was told of the broad implications of the so-called tax loop-hole as a device to finance features. The most important part of that counsel was that the loop-hole was a temporary aberration, bound to be modified or closed entirely, and that it created a situation which would mitigate, because of the legal implications of that aberration, against aggressive selling of our films. The CFDC was also told that the explosion of activity would be short-lived but would sustain the industry and its own endangered political life, and that the time was ripe to support, under that rich cover, the real development of projects that would, when the artificial flurry abated, prove exciting to those investing with a profit motive, or for reasons related to corporate goodwill, public relations, and with a desire to foster significant artists in the creation of their best work. Such projects could also have been expected to win the support of the mainstream of the industry, namely the exhibitors and the distributors here and abroad, upon whose enthusiasm the Canadian feature film industry must depend over the long haul. The CFDC chose to ignore that counsel. It did not even act to counsel the other appropriate legislation, such as the tax laws, the abuse of which was bound to be dealt with harshly, where sensible modification might have been effected by the CFDC's efforts.

What the government needs to conduct the business of the CFDC is not superannuated civil servants and artists. It badly needs persons with foresight and business acumen, those persons in the private sector — and there are several of them — who have shown their determination to make better Canadian films and to make them widely known. It must have leadership with a sense of showbusiness.

The industry does indeed need additional financial support from government both for feature films and for private sector television production. But please, let that change in leadership take place, before the same mistakes are repeated with supplemental funds for television production and before the taxpayer grows disenchanted with the modest experiment that was begun for his benefit.

Sincerely,

G.C. Adams
Producer,

Canadian Association of Motion
Picture Producers, Founding Member.

Mr. George Koller,

Having read Cinema Canada since its beginning, and being involved with film for the past two years, mainly as a producer on TV documentaries; most recently the *Perlmutter Story*; as well as knowing a fair number of people in the Canadian film/TV industry, I have come to the formation of a number of opinions and ideas that are rarely if ever discussed in your pages or elsewhere, regarding the development of a Canadian film industry.

I have no disagreement that we have need of such an industry, or that there is the talent here to accomplish this. Yet, the approach taken as regards the CFDC and the changes in the tax situation for investors, I must disagree with.

When we are talking about features, we must talk about features that appeal to an international market as film is an international media, both critically and monetarily. Film being a very expensive media and only at times art, we are forced to deal with the realities of the market place.

Up till very recently most of the private funding for Canadian features was based on a tax advantage, sometimes known as deficit financing. No business or industry in the world has ever been built on this type of financing, (outside of charities, which I don't think we want films to be), as inherent in it is a self-defeating idea: that films should make money by losing money. This benefits no one except the person needing a tax loss to avoid paying taxes derived from other income sources.

Feature films as an industry to have any continual development must be based on a profit system as is done in all other countries (Britain's Eady plan was essentially a profit incentive system.)

Quotas though at times good, are extremely difficult to administer without encouraging quickie garbage made to fill the quota.

There is no reason in the world why Canadian feature films shouldn't be made with a profit in mind, as films are made in all other non-communist countries; lest anyone doubt this, the Swedish government which funded many films made by Bergman and others, on the long term made a profit. Today more and more Swedish feature films are being funded by capital from the private sector.

If we are afraid to trust our talents and energies in an international marketplace, then we are, as has been stated, a nation that loves losers.

Another problem we have that has generally gone unnoticed is our system for training filmmakers. Most of our filmmakers have been involved with CBC, NFB, grants, in order to learn the art. Which means that our whole industry is government funded.

In the United States a filmmaker may learn his craft by working on documentaries, promo-films, TV movies of the week, TV

series. This is helped by the fact that almost all government films are tendered and produced by private film companies. This includes everything from Electric Company, to army training films. This difference provides a chance for a filmmaker to learn by working for a private company and later to form his own.

Here in Canada, till very recently, the bulk of government training films were produced by the NFB, or else the tenders were handled by them. It is also a well known fact that many at the film board supplemented their income by working for private industry in their off hours using film board equipment, which of course gave them a tremendous advantage over private film companies.

Television in the U.S. contracts out all productions except for news and public affairs. This further helps stimulate new companies of filmmakers to try their luck. Here in Canada almost all TV productions are internal, the CBC and CTV turn out most of their productions internally. Often at a greater cost than an independent would charge. They will cite many reasons for the need to do this, the main reason I suspect, is building a larger corporation.

What we need is a radical rethinking of our whole approach to film/TV. We must force the government to tender more of its films in the private sector, we must force CBC and CTV to begin contracting more shows and films to outside producers, directors, and we must make the CFDC redundant by making Canadian feature films a profitable venture for private investors.

We must also make shorts and documentaries viable by using a multiple sales approach whereby CBC, CTV may only buy broadcast rights for and not own, and O.E.C.A. must pay a fair dollar for the film and not be allowed to give it away to schools unless paying for that right, as it jeopardizes distributor sales, as well as making cable companies pay for short films at a reasonable rate.

If we do these things we will cause short films to generate enough revenue to enable the filmmaker to make another film and continue his development.

Though some people might say that I have overstressed the money aspect and profits, I would say no, as film is an expensive media. Without these pragmatic realities in mind, we will never realize the goal of a healthy, strong, respected Canadian film industry. Where those working in it earn a decent living in return for their efforts. Film in Canada can be viable, and supported by a good market but only if we force those buying to pay for the true worth of a film and not allow them to take advantage of the filmmakers' situation.

Sincerely,

*Maxim Engel
Toronto*

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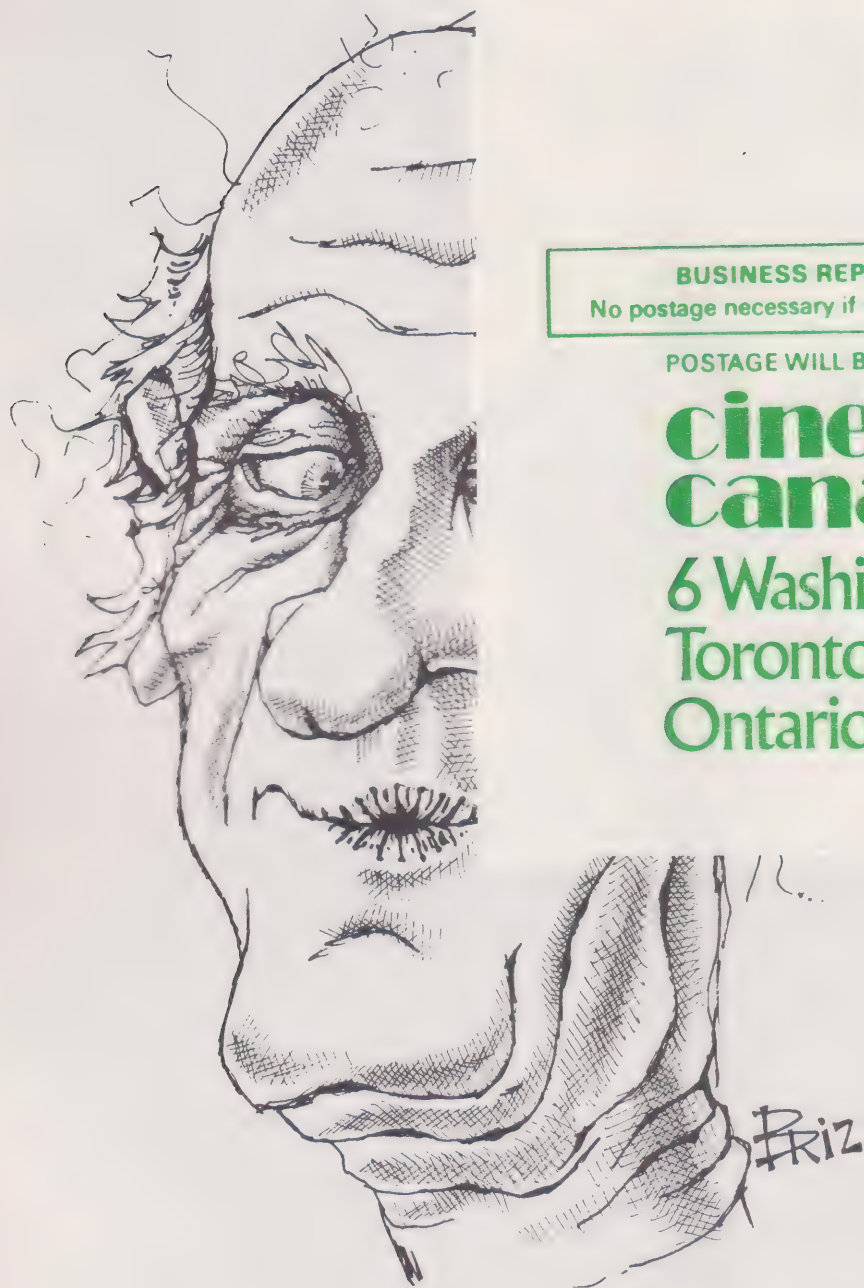
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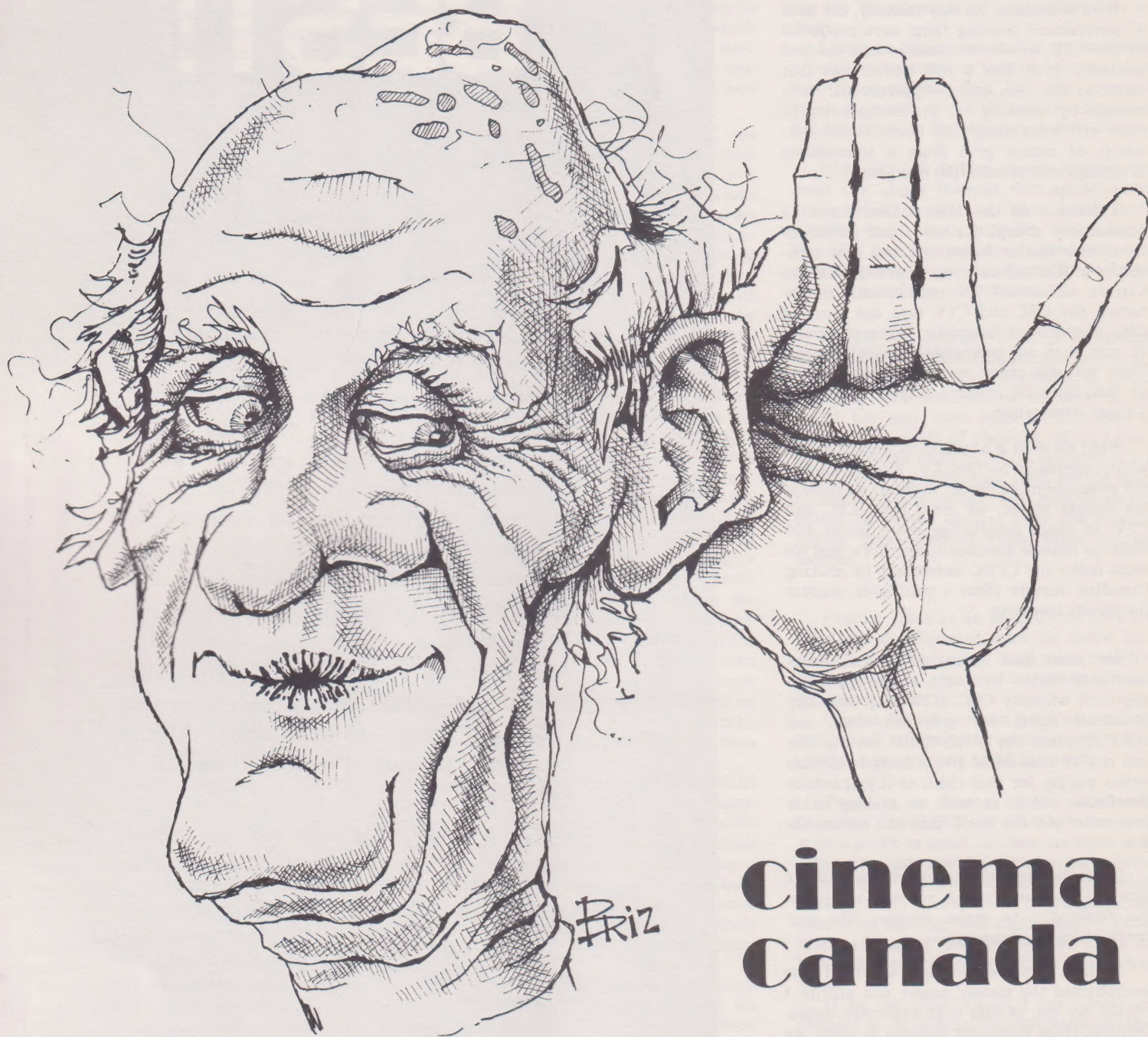
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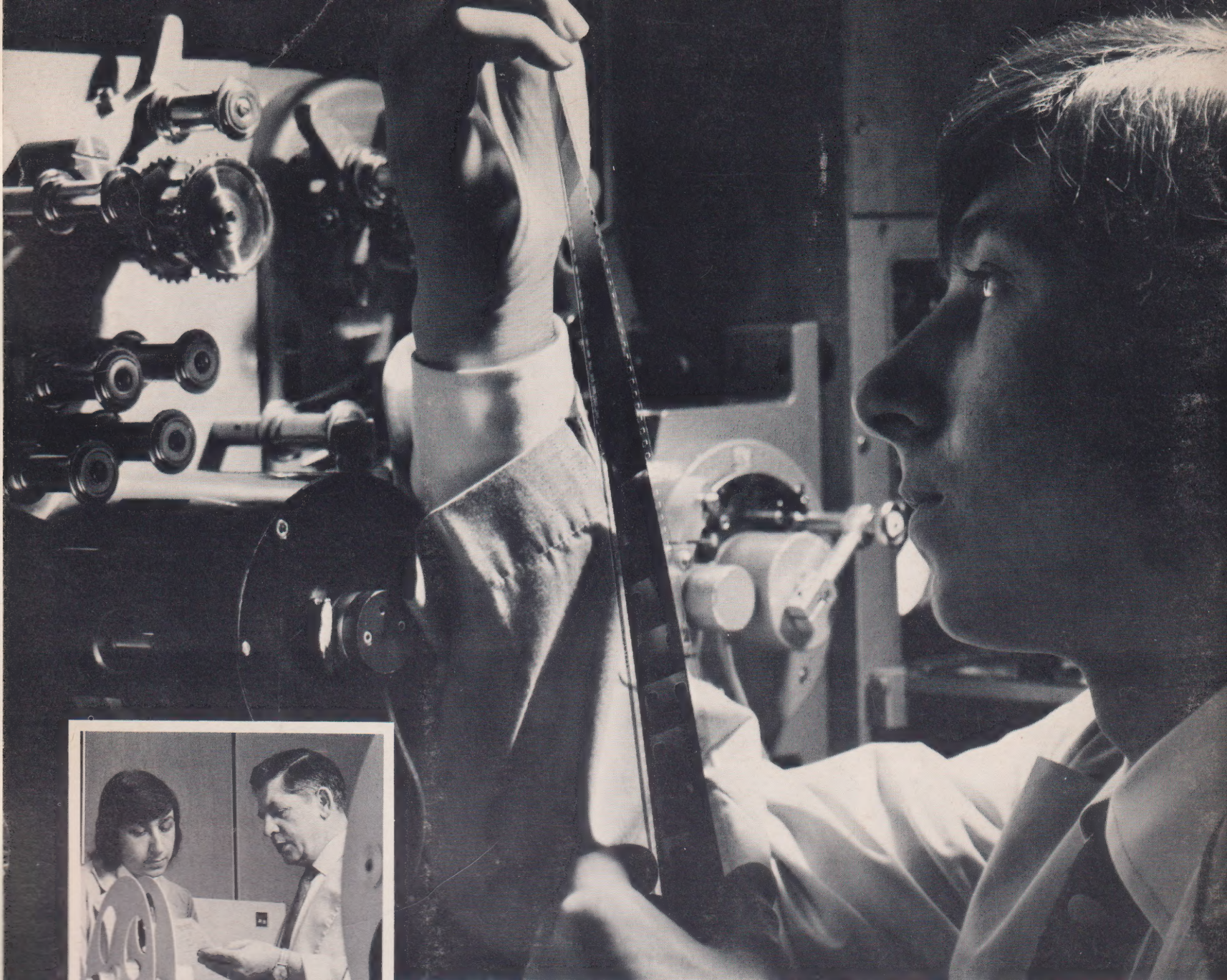
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